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The Arm Movement Method OF Rapid Writing

EASY TO LEARN
EASY TO TEACH

EASY TO WRITE
EASY TO READ

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NEW, TRUE AND TRIED METHOD OF TEACHING AND LEARNING A RAPID, PRACTICAL HAND,
STARTING AT THE AGE OF TEN YEARS AND PROGRESSING SYSTEMATICALLY
STEP BY STEP THROUGH SCHOOL INTO ACTUAL LIFE.

GUIDE AND INSPIRATION FOR THE TEACHER; A SCIENTIFIC SELF INSTRUCTOR FOR THE HOME
STUDENT; AND A SAFE AND SURE METHOD FOR ALL WHO DESIRE TO WRITE SUCH A
HAND AS THE PRESENT NEEDS AND THE FUTURE WILL DEMAND.

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NUMEROUS WORKS ON PENMANSHIP, ENGROSSING AND PEN ART.

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PREFACE

Writing should be plain **and** rapid. The business world demands it. Slow writing is out of date, and illegible writing is inexcusable, annoying, and dangerous. A good handwriting being now within the reach of all, a poor one is a disgrace.

Copybooks and vertical writing have fostered form at the expense of freedom, and slow, cramped finger movement writing has resulted. Speed and muscular movement theories have fostered freedom at the expense of form, and reckless, scrawling, illegible writing has been the rule.

Form without freedom is of little value, and freedom without form is folly. Form and freedom must go hand in hand or failure follows.

The Arm Movement Method of Rapid Writing is based upon **form and movement**, neither being sacrificed as both are absolutely essential to success. The work is so planned and graded that **form and movement for the first time are developed together successfully and scientifically from the beginning**, the simple preceding and leading to the complex.

To simplify the learning, insure legibility, facilitate execution, and develop the highest possible speed, the forms have been so simplified and constructed that the maximum of ease, plainness, and speed is attained.

For the first time we have simpleness of form without slowness of execution; plainness without stiffness, as in the vertical; and freedom without recklessness.

Simplicity of form is essential in order that all may acquire the art. For simple forms not only mean ease in reading, but ease in execution, as well as the highest possible speed. Ease in acquisition and execution, plainness in form, and rapidity in writing are the essentials of successful writing, and the Arm Movement Method comprises the same to a greater degree than any other.

The copies were all **written freely**, even rapidly, with the pen and not drawn slowly for the sake of accuracy. They are therefore practical rather than technical, and serve to illustrate not only form but movement as well.

The Arm Movement Method of Rapid Writing.

CONTENTS.

	Page		Page
Why People Write Poorly.....	5	Position of Arm, Hand, and Pen.....	13
What Is Good Writing?.....	5	Position or Angle of Paper.....	13
Who Can Learn to Write Well?.....	5	Interest and Enthusiasm.....	13
The Worth and Price of a Good Handwriting.....	5-6	Model Forms for Study and Imitation.....	14
Study and Practice.....	6	Optional Forms for Advanced Pupils.....	14
Form and Movement.....	6	Technical and Descriptive Analysis.....	15-17
The Arm Movement.....	6-7	Plan of The Arm Movement Method of Rapid	
How to Acquire the Arm Movement.....	7	Writing	18
Training	7	Final Words Worth Heeding.....	18
How to Practice.....	7	Part One or Book One.....	19-48
Before and After.....	8	Part Two or Book Two.....	49-71
The Writing Lesson.....	8	Part Three or Book Three.....	72-89
Materials	8	Part Four or Book Four.....	90-100
Health	9	Lettering	101-102
Counting or Marking Time.....	9	Fine Art Penmanship.....	103
How Fast to Practice and Write.....	9	Commercial or Copper-plate Script.....	104
Learning and Unlearning.....	9	A Pictorial Epitomized History of Writing.....	105-106
Penmanship Philosophy.....	9-10	The Physiology and Anatomy of the Machinery	
Penmanship Physiology.....	10-11	of Writing.....	107-109
Penmanship Psychology.....	11	Applied Physiology.....	110-111
Vertical Writing.....	12	Certificate	112
Position of Body.....	12		

The Arm Movement Method of Rapid Writing.

17050

WHY PEOPLE WRITE POORLY.

That there is more poor than good writing in the world, no one will deny. And that people in general do not write poorly intentionally, but are unable to write well, no one will deny. Why then are people unable to write better? The correct answer will lead to the correct solution of the heretofore unsolved problem.

Why people write poorly may be attributed to three things, any one of which will seriously interfere with, if not wholly defeat, a good handwriting.

The first of these three things which stand in the way of learning and writing a good hand is the teaching of children to write before they are old enough to learn rightly, and the requiring of writing from children before they have been taught to write well. This of itself lays the foundation of poor instead of good writing, because it encourages and develops the two evils which block the way to good writing—**excessive finger movement and gripping**. These are the natural results of premature writing and immature minds and bodies. Finger movement and gripping are the direct and unavoidable results of teaching and requiring children to write a small hand. And so long as this requirement is demanded and continued, slow, cramped, drawn writing will be the result.

The remedy is to require less writing on the part of children and to allow them to write large enough so that they will of their own accord use the arm instead of the finger movement.

The second reason why people write poorly is that the forms heretofore taught have been too complex and difficult for everyone, or even a majority, to acquire and execute. (The vertical, however, was too print-like, being thereby slow and clumsy in appearance.) Writing must be suited to the natural ability of the many rather than to the dexterity of the few who desire to become professional penmen. The author of the Arm Movement Method of Rapid Writing was the first to recognize this condition, and as a result the forms herein presented are at once simple, without being slow, plain, without being clumsy, and rapid, without being scrawly.

The third reason why people write poorly is that they have not been trained in the arm movement, except the few who have attended a school of penmanship or a business college and received instruction from a professional penman. And where finger movement and gripping have become a habit, it requires special effort to overcome these evils and to acquire the true way. But this is now made possible and comparatively easy by the aid of the graded course of exercises and concise instructions given in this manual.

WHAT IS GOOD WRITING?

Good writing is that which is easily read and easily and rapidly written. To be easy and rapid in execution, it needs to be simple in construction, normal in slant, and natural in action.

The Arm Movement Method of Rapid Writing is plain, simple in construction, medium in slant, easy and natural in movement, and capable of the highest speed. Moreover, it is easy to acquire as compared with the usual complex, skillful hand, and therefore within the reach of all.

WHO CAN LEARN TO WRITE WELL?

The Arm Movement Method of Writing is so simple in form and natural in construction that all can learn to write well who are not deformed, and who are willing to follow the instructions and practice the copies as given.

Writing as here presented has been shorn of its complexities and difficulties, bringing it within the normal reach of all.

All cannot learn to write equally well, but no one need despair. The art is so planned and presented that plain, easy writing is an assured fact for all who are not indifferent to the importance of a good handwriting and who are reasonably ambitious to possess it.

THE WORTH AND PRICE OF A GOOD HANDWRITING.

The worth of a good hand writing cannot accurately be estimated, but its worth is in some measure determined by the fact that it is eagerly sought, and that its possessor finds it a ready and valued servant at all times, as well as a stepping stone to something better and higher. All other things being equal, the one possessing a good hand gets the desired position, and the one who writes poorly loses it.

The Arm Movement Method of Rapid Writing.

Its greatest worth, however, cannot be measured in dollars and cents, as it is a constant aid in acquiring, expressing, and recording information, being cultural as well as practical. Moreover, it is a life companion, ever ready to help if it is good, or to hinder if it is bad, in the struggle for advancement and success.

The **price** of a good hand writing is not talent but toil. Study and practice backed by determination is sure to bring results. Of course, to become a masterful penman, takes talent as well as toil, but to learn to write a good, rapid hand, common sense and persevering practice are all that is needed.

One can, in a few months, learn to write such a hand that writing ever after will be a pleasure and benefit. Now is the time to begin. Be wise today, and be a good penman, by beginning the study and practice herein outlined for your benefit.

STUDY AND PRACTICE.

Two things are essential to success in learning to write. The first is **study** and the second is **practice**. Neither one alone can produce good results, but the two combined insures success.

Study is necessary to learn the form of letters and to decide upon the method of their production. (Study is also necessary to detect mistakes and dictate the remedy.)

Practice is necessary to learn to produce the form which study has evolved. Practice is necessary to train the muscle to obey the dictates of the mind. It is only by practice that we become proficient in writing as in other things.

Studied practice tends toward perfection. Remember, not study alone nor practice alone, but the two combined are the essentials to success.

FORM AND MOVEMENT.

Failure follows when form is considered alone, or when movement is considered alone; but success follows when **form and movement** are combined. Form is essential to give legibility, and movement is essential to facilitate execution.

If the form is simple and graceful in construction, the movement necessary for its production must be of like character; it must be simple and graceful also. If the movement is wild and awkward, scrawling, awkward forms must necessarily be the result.

Persons sometimes say "I have the movement all right, but there is something wrong with the form of the letters." The facts are that the movement is not right or the forms would be right, for **forms are but pictures of motions**. And as it is a poor rule that will not work both ways, we can also as truthfully say that **motions are but pictures of forms**.

Therefore, form and movement need to go hand in hand, as forms are necessary for movements to act upon, and movements are necessary to create and multiply forms.

The sayings, "sacrifice form for movement," and "sacrifice movement for form," are each one-sided and reveal that both are but half truths, which, if combined, **sacrifice neither form nor movement**, and produce a perfect whole, as well as practical writing.

THE ARM MOVEMENT.

There are a number of movements employed in writing, it being impossible to write with one set of muscles and with one movement or motion.

The fingers are too short to propel the pen rapidly and easily, and, as a natural consequence, they soon tire and fail to do the work easily and well. Finger movement is easily acquired but tiring to use, and inadequate to meet modern commercial needs.

Arm movement is what its name implies; the use of the arm instead of the fingers to propel the pen. The muscles of the arm are strong and powerful and are capable of doing a great deal with but little sense of tire or exhaustion.

The true function of the fingers is to hold the pen while the arm propels it. They may also assist in minor details, but nothing more.

Arm movement is somewhat difficult to acquire and control, but when once mastered it is then easy and pleasurable. Arm movement makes writing graceful, easy, and forceful, and is therefore suited to the demands of business.

The Arm Movement Method of Rapid Writing.

As presented in this manual, arm movement is the most scientific method of writing ever published, being the same as used by the world's leading penmen, and as evolved by the author after twenty years of experiment, study, practice, and observation.

You will therefore make no mistake to acquire it and to teach it to others.

HOW TO ACQUIRE THE ARM MOVEMENT.

Let the full weight of the fore-arm rest on the fleshy part just forward of the elbow, the latter extending over the edge of the desk or table. In order that this fore-arm rest may be free to act in all directions without slipping upon the table, the clothing from the elbow forward should be loose and large.

The hand should rest and glide upon the tips of the third and fourth fingers, or upon the little finger alone, either upon the nail or side of the first joint. See illustrations.

The fore-arm rest serves as the center of action and control, while the little finger serves as a gliding rest and control. The latter aids in making figures and in such letters as *o* and *a*.

The muscles which cause the arm to move in and out the sleeve are situated about the shoulder. Those which cause the fore-arm to move sidewise are situated on the upper-arm between the elbow and shoulder. The muscles which propel the fingers and hold the pen are situated in front of the elbow, and are used as a cushion for the arm to rest and act upon.

All of these muscles co-operate in what is termed Arm Movement, and need to be trained.

The exercises in this manual are so arranged and graded as to develop this movement if the instructions are followed.

TRAINING.

To train in any line, one must practice. It is only through intelligent practice that any art can be acquired. It is only through intelligent practice that good penmanship is acquired. One must put the arm in motion and keep it in motion in order to train it to do things well. Therefore you must place the arm in action and keep it acting until improvement is produced, if you would learn to write well.

Repetition is necessary, as it takes many efforts to acquire anything so desirable as the art of writing. You must therefore expect to put forth one effort after the other in the same direction until you accomplish your end. The muscles of the arm are large and the forms used in writing are small, therefore much careful practice is necessary to train the muscles to act quickly and accurately.

But good writing is sure to follow careful and persistent practice. The task will at times seem difficult, but at most, it need not exceed a few months, and when it is once acquired it will last a lifetime.

HOW TO PRACTICE.

First, study critically the form to be practiced. See how many turns, angles, and loops it contains; how wide and high; how slanting; etc. Endeavor to so impress the form upon the mind that you can close your eyes and see it plainly.

Second, retrace slowly with a dry pen the letter to be practiced. This will help to create a clear concept and a definite knowledge of how the letter is constructed.

Third, practice freely with the arm movement the exercises until improvement is shown, even though it takes a hundred sheets of paper. Then go on to the letter, word, or sentence.

Fourth, criticise your practice very carefully, taking sufficient time to locate the principal fault and to decide upon a remedy. Then endeavor to overcome the fault and to acquire the correct mode and form the proper habit.

Fifth, endeavor to devote a certain amount of time each day to improve your penmanship.

Sixth, do all of your writing with as much care as time will admit, for, after all, **care** is the one, main, common sense essential of good writing.

The Arm Movement Method of Rapid Writing.

BEFORE AND AFTER.

Before beginning to practice from this book write in your very best hand, using black ink, the following:

This is a specimen of my penmanship before beginning study and practice in the Arm Movement Method of Rapid Writing.

Sign your name and date the same.

After practicing therefrom write, sign, and date the same as the above and send the two to the publishers. If sufficient improvement has been made, and your handwriting is good in form and movement, a beautiful certificate or diploma signed by the author, with your name lettered thereon, will be granted, certifying to your skill and proficiency. A charge of only fifty cents will be made for engrossing name, mailing in tube, etc.

Now is your chance to get a good handwriting, and a diploma as well.

PERSONAL CRITICISMS.

Persons practicing from this manual who are desirous of receiving personal criticisms upon their practice, as well as additional information and instruction, should write to the author, who will doubtless be able to provide the services desired.

THE WRITING LESSON.

Materials should be good in quality, and orderly arranged. But little time should be spent in their distribution and collection.

The writing lesson should not follow active, outdoor exercise, and should come late rather than early in the day.

Movement exercises should precede the practice of letters, words, and sentences. Movement needs careful, enthusiastic attention and drill.

Counting is the best means of arousing enthusiasm, keeping the class working together, and giving definite ideas as to how fast to write.

Practice upon blank paper should precede the work in the book. Indeed, one or two lessons can very profitably be given on paper before placing the work in the book.

Position of body, pen holding, form, and movement need to be emphasized each lesson.

The blackboard should be used to illustrate form, to criticise common faults, and to instruct by example.

The copy book cannot do all; neither can the blackboard; but both are helps in the hands of a live, wide-awake, enthusiastic, qualified teacher.

Keep form and movement as closely related as you can, at all times. Never divorce them.

Emphasize form and movement, but do not neglect minor things as "trifles make perfection."

Discourage pencil writing by encouraging pen writing from first to last.

It's the backward pupil rather than the prodigy that needs your encouragement.

Help a pupil to improve by first finding the error; second, by explaining the cause; and third, by giving a remedy. Devote about one-half of each lesson to movement drills and muscle training; the other half to form, and details of execution.

Learn to write well, as example is better than precept, and the two work best together.

MATERIALS.

Good pens, ink, paper, and holders are essential to good writing. The pen holder should be of wood or rubber and not of metal. The latter are dear at any price, and natural wood are the best. Pens should be smooth and neither very fine nor coarse. Ink should be free flowing and as black as can be had, providing it is noncorrosive. Paper should be white, fairly smooth, firm, carefully ruled, and convenient in size.

How good rather than how cheap should be your guide in purchasing supplies. As "a workman is known by his tools" so a penman may be known by his materials.

The Arm Movement Method of Rapid Writing

HEALTH.

Good writing is the product of correct training. Correct training is dependent upon, or at least modified by, good health. Good health is the result of right living. Right living is the recognition and practice of normal forces which may be termed sleep, food, and exercise. See that enough sleep is taken at the right time, which means during the night time. See that your foods are healthful, well cooked, carefully selected in accordance with your needs, and slowly eaten. Grains, vegetables, fruits, nuts, fish, and milk are healthful and less likely to be harmful than meats, coffees, pastries, etc. Try it and you will be convinced. Exercise should be neither extremely heavy nor exciting, but much the same as in doing useful, serviceable things. Brisk walking is the best because it leads to free, open air breathing, and erect posture.

Learn to live a simple, healthful life, learn to write a simple, serviceable hand, and life will last longer and be the better for it and for you.

COUNTING OR MARKING TIME.

Counting is a means of uniforming the movement, keeping the class working enthusiastically together, and giving an idea as to about how fast to practice. Exercises, principles, letters, and letter exercises (letters joined) can be counted for very successfully; but counting for words and sentences is impracticable, because not all letters are made on the same time; that is, with the same speed.

The usual method of counting is with the voice, but time may be indicated by tapping, by the metronome, or by a musical instrument.

In exercises, one count is usually given for each down stroke; in principles, one or two counts for each; and in letters, two or three counts for each.

HOW FAST TO PRACTICE AND WRITE.

It is very important to know about how fast to practice, as improvement and excellence depend upon it. Slow writing is of little value as is also rapid scribbling. Slow writing is usually cramped writing, and should never be practiced. Some say it is drawing, but such is not the case, as drawing is highly educational and valuable.

Some say "sacrifice form for movement and speed," but a thing once sacrificed is hard to regain or bring to life. In slow writing freedom is sacrificed, and in rapid learning form is sacrificed. Both are extremes.

The true way is to practice neither very rapidly nor very slowly, which means with an easy, uniform, free, graceful arm movement.

In practicing upon such letters joined as u, n, m, and a, about 125 downward strokes should be made to the minute, and in such letters as o, c, r, and s, about 80 down strokes should be made to the minute. This will be neither fast nor slow, but at such speed as to encourage ease and excellence; ease in execution and excellence in form; the two, real, valuable essentials in handwriting.

LEARNING AND UNLEARNING.

Two things are necessary on the part of all, except children, to learn to write well. The first is to unlearn some of the things acquired when too young to learn correctly, and under improper instruction. The second is to acquire the correct method of practice and to form correct habits of action.

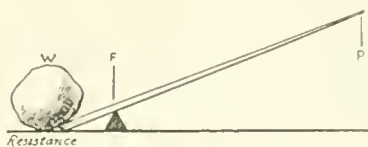
The movement exercises as planned and arranged in the Arm Movement Method of Rapid Writing accomplish two things at one and the same time: they overcome, counteract, and break up excessive finger action and slow, cramped movement; and lay the foundation for an easy, graceful, practical handwriting.

To leave behind you old faults and to acquire correct habits, begin intelligent, enthusiastic and persistent practice upon the work as planned, and a successful hand writing is yours for service and for pleasure.

PENMANSHIP PHILOSOPHY.

The simple lever, comprising the power, fulcrum, and weight, illustrates how large, heavy bodies are moved by comparatively little power. In other words, it shows how motion represented by P may be converted into force represented by W, through the agency represented by F.

The Arm Movement Method of Rapid Writing.



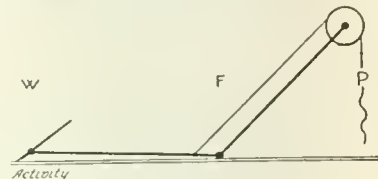
In writing, the principle may be represented by the lever and pulley. The pulley or string represents the power, the elbow or **F** represents the fulcrum, and the hand or **W** represents the weight. Power is thus used to produce motion. It is nature's way to multiply motion. The large, powerful muscles of the upper-arm and shoulder are used to multiply motion—are used to increase activity.

The boulder represents **resistance**; the pen represents **activity**. **P** must act much to move the boulder a little; **P** needs to act but little to move the pen much. Comparatively little Power is necessary to move the boulder, representing great resistance, a small distance; comparatively great Power is necessary to create, sustain, and control the hand, representing great activity, a great distance, for the pen in its flight during an hour or day travels a long way.

This explains why it is so easy to create movement in writing and why it is so difficult to control movement. The fulcrum represented by the elbow being so far removed from the weight represented by the pen, the control or management of the letter is correspondingly difficult.

When the little finger is used as the fulcrum, the control of the pen is comparatively easy, but its propulsion is quite tiring. Hence the ease with which one learns to write with the finger movement, and the result of tire and even paralysis when much writing must be done with that movement.

This makes it plain why arm movement is difficult to acquire but easy after it is learned, and why finger movement is easy to acquire but tiring after it is learned. The end, not the means, is what should be considered.

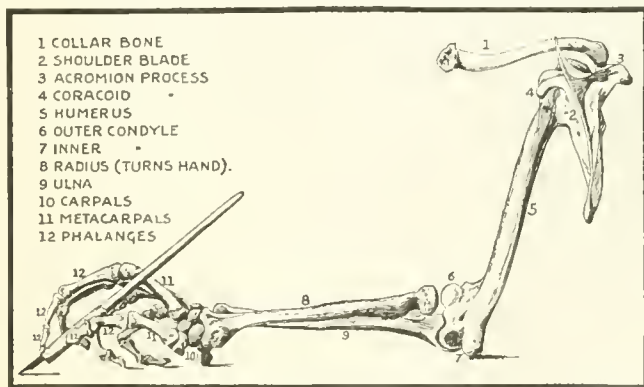


PENMANSHIP PHYSIOLOGY.

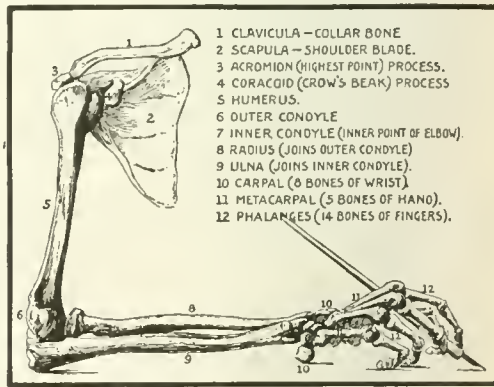
The human body, particularly the hand and arm, is a machine by which writing is done. To develop, care for, and train this machine, one needs to understand it, else injury may result.

The parts most directly related to writing are the fingers, hand, fore- and upper-arm, and shoulder. These parts are composed of bones, muscles, ligaments, tendons, blood vessels, nerves, tissue, etc., etc.

The nerves stimulate activity as well as convey information. The blood vessels convey food to the muscles, bones, nerves, and tissue. The bones serve as levers for action, and as a framework. The muscles are the agents of motion, acting upon the levers from the impulse from the nerves.



- 1 COLLAR BONE
- 2 SHOULDER BLADE
- 3 ACROMION PROCESS
- 4 CORACOID
- 5 HUMERUS
- 6 OUTER CONDYLE
- 7 INNER
- 8 RADIUS (TURNS HAND).
- 9 ULNA
- 10 CARPALS
- 11 METACARPALS
- 12 PHALANXES



- 1 CLAVICULA—COLLAR BONE
- 2 SCAPULA—SHOULDER BLADE.
- 3 ACROMION (HIGHEST POINT) PROCESS.
- 4 CORACOID (CROW'S BEAK) PROCESS
- 5 HUMERUS.
- 6 OUTER CONDYLE
- 7 INNER CONDYLE (INNER POINT OF ELBOW).
- 8 RADIUS (JOINS OUTER CONDYLE).
- 9 ULNA (JOINS INNER CONDYLE).
- 10 CARPAL (8 BONES OF WRIST).
- 11 METACARPAL (5 BONES OF HAND).
- 12 PHALANXES (14 BONES OF FINGERS).

The hand contains twenty-seven bones as follows: 8 carpals (in the wrist), 5 meta carpals (in the palm), and 14 phalanges (in the fingers). The fore-arm contains two bones: the ulna which joins the under point of elbow and the little finger side of the hand, and the radius which joins the thumb side of the hand and the upper part of elbow. The upper arm contains one bone called the humerus. The shoulder contains three bones; the head of the humerus, the scapula or shoulder blade, and the clavicle or collar bone.

The Arm Movement Method of Rapid Writing.

The muscles which move the fingers and open and close the hand are situated in the fore-arm, the larger portion being in front of the elbow. The muscles which move the fore-arm and cause it to act as a hinge at the elbow are situated in the upper arm between the elbow and shoulder. The muscles which move the upper- and consequently the whole arm, are situated back, on top, and in front of the shoulder.

Thus it is that the muscles which move the fore-arm are situated on the upper-arm and somewhat removed from the member in action or being acted upon. These muscles act much as the string and pulley as illustrated in the chapter entitled "Penmanship Philosophy." Large, powerful muscles are therefore used to create many, small, rapid, continuous motions as used in writing.

These muscles are taught to act quite quickly and rapidly by correct and persistent training. The exercises, principles, letters, letter-exercises, words, etc. in this manual are used as penmanship gymnastic exercises to train the muscles to do the mind's bidding. It is only by such training that correct learning is possible. And it is only through intelligent practice that improvement is sure to come. Intelligent practice implies knowledge of the machine which does the writing, to keep it in order, and to train it, and of the forms to be written, to know how best to construct and execute them.

PENMANSHIP PSYCHOLOGY.

Mind manifests itself through the brain, spinal cord, nerves, and muscles. Brain seems to be the dynamo in which mind generates power or manifests itself. The spinal cord is the main channel through which the mind acts. Nerves transmit energy and intelligence. Muscles act by means of stimulus from the nerves.

Mental functions are described as feeling, knowing and willing. We first feel, see, hear, smell, or taste. We next become conscious of these feelings or perceptions and know. We then desire to do something, and the act of doing is called will. As concerns writing, the process is as follows: through the eye the mind perceives form; the mind become conscious of said form and desires to produce it; the will says, "all right," and directs the muscles to perform that which the eye observed and the mind perceived.

We have also three actions of the mind known as voluntary, involuntary, and reflex actions. Voluntary acts are conscious and under the direct control of the intellect and will. Involuntary acts are those which preserve life such as breathing, digestion, circulation, etc., and are not only unconscious but sometimes independent of the will. Reflex acts are those which become habitual, such as talking, walking, writing, etc. At first they are conscious, but through repetition and practice they become automatic.

Nerves are of two kinds; in-carrying or sensory nerves, and out-carrying or motor nerves. The former carry messages to the brain from the senses, and the latter carry messages from the brain to the muscles. The hand is therefore in direct communication with the mind by these nerves which act as telephone or telegraph lines. This connection is so close, real, and intelligent, that the hand is now very generally considered as projected brain. The hand is also recognized as the ready servant of the mind, ever ready to do its bidding. So successful does this service or performance become through conscious thought and consequent repetition, that the hand learns to do many wonderful and skillful acts almost unconsciously. Walking, talking and writing are three of many of these semi- or unconscious acts.

At first they are all thoughtful and difficult, but by repeated effort they become quite easy and thoughtless in performance. We become skillful, graceful, good walkers in proportion to our careful, skillful practice in walking. We become good talkers if we give thought to substance and utterance. We become good penmen in proportion to our skillful practice of good penmanship in writing.

The hand unconsciously endeavors to perform the dictates of the mind. If the latter dictates good, clear, tangible, accurate, specific forms, the hand will produce them almost faithfully. The reason we have so much poor penmanship in the world is that people think very indefinitely about the forms they are endeavoring to execute.

Think good forms and the nerves will convey the message to the muscles and they in turn will execute them on paper. This is psychology simplified but none the less scientific and trustworthy. It is not a theory, but a fact or dictum, and you will therefore make no mistake in storing up perfect percepts of form. To do this, you need to study form critically, the proportion of the letter, its general shape, location, number, and character of its curves, loops, angles, etc.

Know good form, think good form, will good form, and you will soon write good form. This manual is arranged to facilitate getting the necessary knowledge of form and the necessary skill to execute it. Follow the thought and on and good writing will follow as surely as night follows day.

The Arm Movement Method of Rapid Writing

VERTICAL WRITING.

It came, it conquered, and in turn was conquered by that which is better than it or its predecessors. It came as a protest against extreme slant and angularity. Itself an extreme in rotundity and uprightness, it could not remain long unchanged. As a consequence, the compromise between no and much slant, between angularity and rotundity, between extreme largeness and smallness, between heaviness and daintiness is here, and here to remain indefinitely.

Vertical Writing emphasized legibility and simplicity more than they had ever before been emphasized, and in so doing did a good work; a work which lives today, and will continue to live, in its successors. It did much good, a little harm, and passed as a potent factor in penmanship. Such, also, was the fate of Spencerian, the angular style, and the old round hand. Each paved the way to something better.

Let us give each its due, revere the memory of their various authors, and push on, facing the dawn of new conditions, adopting, adapting, and developing as did they, and thereby add our part, be it much or little, to the general good of good writing.



POSITION OF BODY.

Two things are essential in position while writing: health and efficiency. The first is necessary, not only to good writing and to prolonged writing, but to the enjoyment and performance of any art or act. The second is necessary to make writing thoroughly practical and easy in execution.

Keep both elbows near the edge of the table or desk, as by so doing the shoulders are kept even and the spine straight laterally. Lean slightly forward, bending at the hips. By all means keep the back from bowing outward and the body from breaking and forming a wrinkle between the abdomen and stomach.

The light should come from the left and not directly from in front.

The feet should be kept somewhat apart and uncrossed.

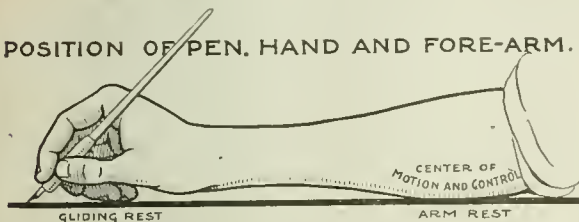
The Arm Movement Method of Rapid Writing.

POSITION OF ARM, HAND, AND PEN.

The full weight of the arm should rest upon the cushion of muscle in the front of the elbow, thus forming the center of motion and control. The clothing of the fore-arm should be loose and light, in order to give freedom and ease to movement.

The hand should rest and glide upon the little finger along the side and just back of the nail. This gliding rest should move freely toward the right in making the up strokes in the small letters. It should slip freely in large forms such as capitals and long loops.

POSITION OF PEN, HAND AND FORE-ARM.



The holder should point above and somewhere between the elbow and shoulder. It should cross the hand somewhere near the knuckle joint of the first finger. If the hand and fingers are long, as in some adults, it should cross above, but if short, below as in the illustration. The holder should be held at an angle of about forty-five degrees, as the pen writes most effectively when held at that angle.

The side of the palm of the hand should not touch or rest upon the paper, but be kept free, allowing the little finger only to rest upon the paper or blotter.

The wrist need not be held flat, but it should not

be allowed to turn far enough to throw the holder outward from the elbow.

Hold the pen firmly, but do not pinch or grip it. Try to be sensible and natural about position rather than rigidly formal.

POSITION OR ANGLE OF PAPER.

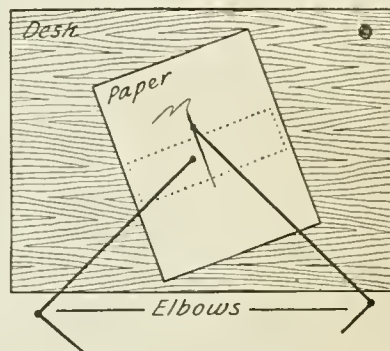
The paper should be held close to the body when writing at the top of the sheet, and well from the body when writing near the bottom.

The paper should be held neither parallel with the desk nor at right angles with the fore-arm, but about midway between these two extremes.

The elbow should be shifted from two to four times in writing across the page, but never when the pen is on the paper and in motion. Move the elbow between words or exercises.

Both elbows should be kept near to the edge of the desk, and be bent at about right angles. The fore-arm should cross the desk at about forty-five degrees.

A blotter should be held with the left hand so that the right one can slide upon it, thus protecting the paper from perspiration or oily secretions from the skin.



INTEREST AND ENTHUSIASM.

Interest may be said to concern the individual, and enthusiasm the class. If the teacher is enthusiastic the class will become so, and each member will become interested in writing.

Education, if it be true education, is interesting and pleasurable. Is your writing lesson interesting and pleasurable? If not, it is not educational. Then it is your duty to make it educational, by bringing to it the same knowledge, skill, and enthusiasm that you bring to your other classes.

The remedy is simple; prepare your writing lesson as carefully as any other. Cheer is as catching as gloom; good writing as stimulating as poor writing is discouraging. Improve your writing as well as your teaching and the thing of writing will become a delight and benediction, because it will enthuse and bless all with a good hand. Do it and see.

The Arm Movement Method of Rapid Writing.

A B C D E F G H I J K L M
 N O P Q R S T U V W X Y Z &
 a b c d e f g h i j k l m n o p q
 r r s t u v w x y z. 1 2 3 4 5 6 7 8 9 0 - 2

MODEL FORMS FOR STUDY AND IMITATION.

The forms selected and presented for study and practice in the Arm Movement Method of Rapid Writing are the result of many years of study, observation, experiment, and practice. They combine in the highest degree the essentials of legibility and rapidity. Being simple, they are easy to acquire and easy to execute. Being graceful as well as plain, they are rapid as well as pleasing.

The slant is natural, being neither stiff nor extreme, and the turns are rounding without being clumsy. The forms are script rather than print-like in character, and are intended to be written freely and not drawn slowly.

Optional Letters.

Abbreviations or Signs.

j y y g g p t k h k f f f \$ ¢ % ½ % @
 C b l F T H K N M V U Y W X 2 z

OPTIONAL FORMS FOR ADVANCED PUPILS.

As people differ in tastes in other things, it is reasonable to expect differences in handwriting. The forms given above are slight modifications of those given for practice in the manual. These may be substituted for the ones therein given by those who prefer, and can make them better. Style is of less importance than excellence in execution. Therefore strive for excellence rather than peculiarity. Stick to one form until you master it, and then if you do not like it, others will be easy to acquire.

The Cursive Method of Rapid Writing.

TECHNICAL AND DESCRIPTIVE ANALYSIS.

Letters have like and unlike qualities. Like qualities make them easy and rapid in execution, and unlike qualities make them legible and easy to read.

Analysis emphasizes these likes and unlikes, and acquaints us with the construction of letters, and therefore with their form and execution. No analysis means superficial and therefore inadequate knowledge of form, while too much analysis interferes with practice and robs the lesson of interest and enthusiasm.

Principles are forms common to a number of letters; the thirteen principles constitute the main portion of all of the small and capital letters. Study these principles critically, and learn them by number for convenience in studying, analyzing, and teaching the letters.

The greater number of principles, a system contains, the easier is the analysis of the letters, as there are fewer modifications.

The letter **i** contains one angle, one turn, one dot, and three strokes, and it is about again as wide as high, without considering the dot. It is also composed of principles 2 and 4.

The letter **u** contains two angles, two turns, and five strokes, being sharp at the top and rounding at the base. It is composed of principles 2, 4, and 4.

The letter **n** contains one angle, three turns, and five strokes. It is composed of principles 5 and 6. It is also the same as **u** in height and width.

The letter **m** contains two angles, four turns, and seven strokes, and is like the **n** except that it contains one more principle. It is composed of principles 5, 5, and 6.

The letter **x** contains two turns, two angles, and four strokes. It is composed of principles 5 and 4. It is constructed by retracing a portion of the first part with the second.

Grouped According to Similarities. Analysis Shown by Numbers. Study and then Practice.

The Thirteen Principles from which the Letters are Constructed.

The Arm Movement Method of Rapid Writing

The letter **r** contains one turn, a retrace, and a finish in the form of a small loop. It is composed of principles 5 and 1. It is constructed by retracing the downward stroke of principle 5 with that of 1 without raising the pen.

The letter **v** contains two turns and a finish the same as **r**. It is composed of principle 6 and a finish.

The letter **w** contains two angles, two turns, and a finish as in **v**. It is composed of principles 2, 4, and 4.

The letter **e** contains a loop, and is composed of principles 2 and 1 joined by a turn.

The letter **c** is composed of principle 1 with a dot and turn to the right of the top.

The letter **o** is an ellipse. It is composed of principles 3 and 2, and a finish as in **w**. The principles are modified by being shortened, more curving, and less slanting.

The letter **a** contains an oval, one angle, one turn, and four strokes. It is composed of principles 3, 2, and 4. Principle 3 is modified by being made downward. It is an **i** without the dot and with principle 3 added.

The letter **r** contains one acute and one obtuse angle, and one turn. It is composed of principles 2 and 4. Both are modified slightly. It resembles **i** with a shoulder or hump in the back.

The letter **s** is composed of principles 2 and 2, the last being made downward and more curving.

The letter **t** contains an angle, a turn, and a retrace; also a letter **i**. It is composed of principles 2, 1, and 4, and a horizontal straight line.

The letter **d** contains one angle and one turn, and an **i**, **a**, and uncrossed **t**. It is composed of principles 3, 2, 1, and 4.

The letter **p** contains an inverted **d** with two angles. It is composed of principles 2, 1, 3, and 4. Principles 2 and 1 are modified by being made much longer.

The letter **l** contains a loop and turn, and an **i**. It is composed of principles 7 and 2.

The letter **b** begins the same as **l** and finishes the same as **w**. It is composed of principles 7 and 2, and finish as **v**.

The letter **h** contains a loop, one angle, and two turns. It begins as **l** and ends as **n**. It is composed of principles 7 and 6.

The letter **k** contains a loop, an open oval, and one angle, and one turn. It begins and ends the same as **h**, and is composed of principles 7, 3, 2, and 4. Principles 2 and 3 are modified.

The letter **j** begins the same as **i**, and contains an angle, loop and dot. It is composed of principles 2 and 8.

The letter **y** begins as **n** finishes, and ends as **j**. It is composed of principles 6 and 8, and contains two turns, one angle, and a loop.

The letter **z** begins like **n** and ends like **y**, and contains one turn, one angle, and a loop. It is composed of principles 5 and 8, the latter being modified at the beginning.

The letter **g** begins as **a** and ends as **j**. It contains an oval, angle, loop and turn. It is composed of principles 3, 2, and 8.

The letter **q** contains a complete **a** and **i**, and a loop. It is composed of principles 3 and 2, 1 and 2 modified, and 2.

The letter **f** contains an **l** and **i**, and begins like the former and ends like **q**. It is composed of principles 7, 1 and 2 modified, and 2.

The letter **O** is an ellipse and is composed of principle 9 with a lateral curve.

The letter **A** is much like an enlarged small **a**, and is composed of principles 9, 1, and 3 modified in direction and length.

The letter **C** is composed of principle 9 modified, and resembles the small **c**, but is more rounding.

The letter **E** begins and ends as **C**, and is composed of principle 9 with a loop in the center.

The letter **D** begins with principle 1 and ends as the **O**. It is composed of principles 1 and 3, and 9 modified with a lateral curve attached.

The Arm Movement Method of Rapid Writing

The letter **P** resembles the small **p**, and is composed of principles 1 and 10 modified, the former in length, and the latter in shape, size and direction.

The letter **B** resembles **P** and the inverted **E**. It is composed of principles 1, 10, and 10 modified, and contains one retrace, two open ovals, and one loop.

The letter **R** contains a **P** and a vertical compound curve. It is composed of principles 1, 10, and 12, and contains one each of the following: retrace, oval, loop, and compound curve.

The letter **K** is composed of principles 11, 13, and 12, the last two being modified. The letter ends the same as **R**.

The letter **H** begins the same as **K** and ends the same as **O**. It is composed of principles 11, 3, 1, 3, and 2, all of which are modified but the first.

The letter **N** begins as **H** and ends as **A**. It is composed of principles 11 and 5, the latter being modified.

The letter **M** begins and ends the same as **N**, and looks like a tall small **m**. It is composed of principles 11, and 5 and 5 modified.

The letter **V** begins as **N** and ends as small **v**. It is composed of principle 12 and principle 2 modified.

The letter **W** begins and ends as **V**, and is composed of principle 12 and principles 2 and 4 modified by being made longer. It also resembles the small **w**.

The letter **U** begins as **V** and ends as **A**. It is composed of principle 12, and principles 2, 1 and 3 modified.

The letter **Y** begins as **U** and ends the same as small **y**. It is composed of principle 12 and principles 2 and 8.

The letter **J** is composed of principles 3 and 8 modified. It finishes the same as small **j**.

The letter **I** begins like **J** and ends like **s**. It is composed of principles 3 and 13 modified.

The letter **X** begins as **H** and ends as **A** and **U**. It is composed of principles 10 and 3 modified.

The letter **Z** begins as **X** and ends as the small **z**. It is composed of principle 10, and principle 8 modified.

The letter **Q** begins as **Z** and ends with principles 3 and 2. Note the difference in the little loops of **Z** and **Q**.

The letter **L** begins as **C** and ends as **Q**. It is composed of principles 13, 3, and 2.

The letter **S** begins as **l** and ends as **s**. It is composed of principles 7 and 2, or 7 and 13.

The letter **G** begins as **S** and ends with the straight line. It is composed of principles 7, 2, and 1 modified.

The letter **T** is composed of principle 1 made horizontally and principle 13.

The letter **F** is the same as **T** with a cross similar to that of the small **t**.

Note particularly the similarity of letters as shown in the monograms. See differences, also. Each letter possesses some characteristic which distinguishes it from the other twenty-five characters, therefore endeavor to always retain it and thereby write legibly.

The Arm Movement Method of Rapid Writing

PLAN OF

THE ARM MOVEMENT METHOD OF RAPID WRITING.

Form and movement are presented together, and should go hand in hand until a good handwriting follows.

Capital and small letters are alternated throughout the series, the one to the benefit of the other, and as they occur in actual writing.

The Forms or styles of letters are simple and yet not slow or labored. They are the embodiment of plainness, ease and rapidity; such as the business world needs and demands.

The copies were written freely and represent practical rather than studied skill. They show what can actually be done with a free arm movement.

Each and every copy is accompanied by clear, concise, practical, helpful, needful instruction, the result of years of experience, experiment, and practice.

Every third copy in Parts Five, Six and Seven is separated in the center, and is intended to be written crosswise over the practice upon the two preceding copies.

PARTS FIVE, SIX, SEVEN, AND EIGHT.

Part Five comprises thirteen small and twelve capital letters, the figures, movement exercises and principles. This is intended for pupils ten years of age and upward, and for all who have not mastered form and movement.

Part Six comprises thirteen extended small letters, fourteen capitals, the figures, exercises, principles and sentences. It is intended to follow Part Five, and to complete the elementary foundation of form and movement.

Part Seven comprises all of the letters and figures, exercises, and sentences. It should follow Part Six, and carry the work on to a more advanced stage.

Part Eight comprises letters, exercises, sentences, names and addresses, paragraphs, Business Forms, letter, etc. It should follow Part Seven and carry the work to a practical, business-like end; an easy, rapid, legible handwriting.

FINAL WORDS WORTH HEEDING.

Each Copy should be practiced until improvement is observed, and, better still, until the work is satisfactory in both form and movement.

The Mastery of each copy makes each succeeding one easier, and the whole art an easy and assured possession. The failure to master first principles means failure all along the line until you return and master them.

Good Writing is no slight task, nor is it an indifferent accomplishment. Its worth makes it highly desirable, and its acquirement depends upon the faithfulness with which you pursue enthusiastically and practice intelligently the work so carefully planned herein.

After all, it is interest in and love for good writing that makes it easy of acquirement, and its possession a source of satisfaction and continual profit.

The Arm Movement Method of Rapid Writing

PART FIVE OR BOOK FIVE.

Comprises movement exercises, principles, thirteen small letters, twelve capitals, words, and figures; all graded and arranged specially for easy, speedy, and correct learning, with detailed instructions accompanying each copy, together with a modern, descriptive, non-technical, simple system of analysis.

Every third copy is intended to be written crosswise on the paper over practice of previous copies, thereby utilizing paper and at the same time learning to write in a straight line without a guide other than the eye.

Letters are given in groups according to similarity, the easiest ones being given first, each leading to something more and more difficult, thus putting into practice and realizing the true worth of the old educational maxim: "from the simple to the complex."

Form and movement, for the first time, have been presented upon a par; neither having been sacrificed, but both made ready servants from the start in the art of learning to write well.

Capital and small letters are presented alternately, each to the benefit of the other; the capitals to make the small letters free, and the small letters to make the capitals less scrawling.

Movement has been inseparably connected with form, and not divorced from it as has heretofore too frequently been the case. Learning correctly from the beginning is here made so easy and plain that no one need fail to acquire a good handwriting, as theory and practice, science and art, form and movement have been so combined that the road to good writing is as plain as the proverbial "road to market."

Use a rapid arm movement. Keep the fingers from acting. Make about 200 down strokes a minute. Work carefully at all times.



INSTRUCTIONS FOR PRACTICE.

With the body in a healthful attitude, and the fore arm resting upon the table, you are ready to begin practice upon the compact oval exercise. Use pure arm movement, and make about 200 down strokes to the minute. Raise the pen every couple of inches and adjust the paper and elbow so that the movement does not become cramped. Make the exercise between two blue lines, about three-eighths of an inch apart, and avoid open spaces or blots. Fill line after line and page after page of this form until you can make it regular in height and spacing. Keeping constantly at it will reward you with a pleasing exercise and ultimately with a good hand-writing. Master this exercise and the following will then be within your grasp. Work lively at all times, counting 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, etc. at the above rate of speed.

See that the arm works freely on the muscle in front of the elbow. Sleeve should be loose. Count 1, 2, 3, 4, 5, 6 for each oval.

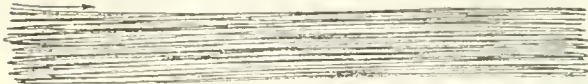


INSTRUCTIONS FOR PRACTICE.

Review first exercise before beginning this. After you have good control of the arm, begin upon these ovals, and see how uniform in size and spacing you can make them. Retrace each oval from six to ten times, counting at the rate of about 200 revolutions to the minute. The sleeve should be loose enough to allow the arm to roll freely within it. The little finger should glide freely and easily upon the side of the first joint and upon the blotter. Keep the pen in good condition and use it carefully, changing whenever it begins to scratch or make a coarse line. Stop practicing now and then to examine your work and to compare it with the copy. Learn to criticise intelligently and you will improve much faster.

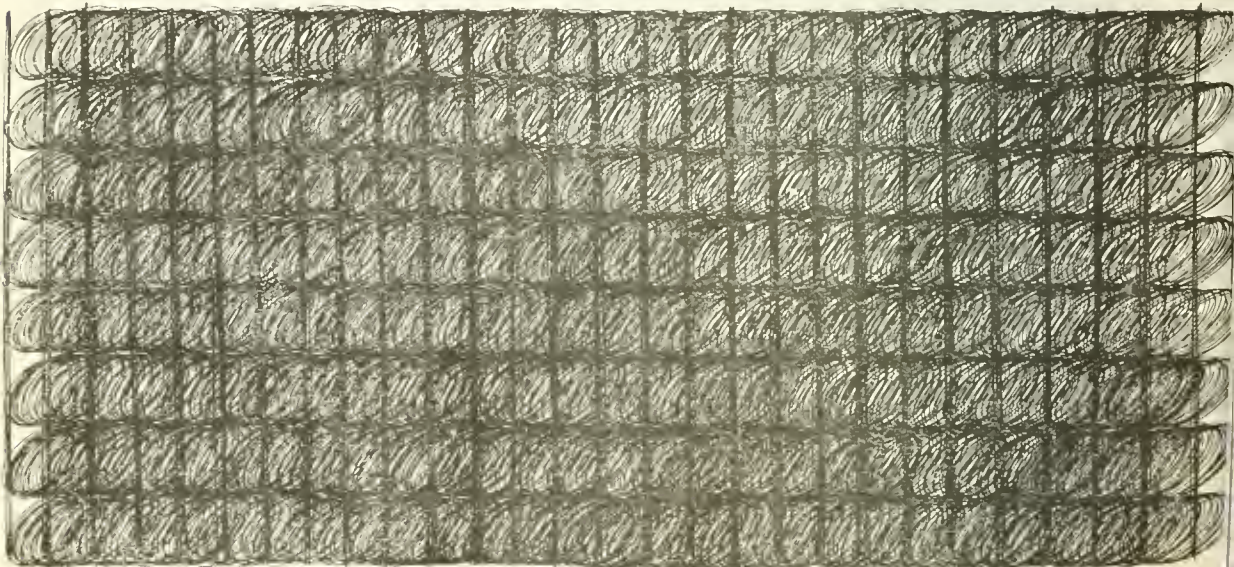
The Arm Movement Method of Rapid Writing

Count right, left, right, left, right, left at the rate of about 100 strokes a minute. Let fore-arm act like hinge at elbow.



INSTRUCTIONS FOR PRACTICE.

These exercises will give freedom from left to right in writing across the page. They should be made with the fore-arm acting like a hinge at the elbow. The wrist should not act, but all of the motion should come from and center at the elbow. These exercises should be practiced crosswise over what has been written to save paper and to cultivate the habit of writing straight across the page without a ruled line. Force the pen halfway across the page with a quick, sure, yet light action. The pen should make a crisp but not scratching sound.



MODEL PRACTICE.

This shows how to practice crosswise over the previous work and to do so without defacing the copy if you are fortunate enough to have one on the paper you are practicing upon. Watch spacing between lines as well as direction of line. Work freely at all times, never drawing or dragging the pen slowly. Skill comes only through training; through activity. It is necessary to do a thing many times before proficiency results. It was so in talking and walking, and it is true in writing. Repetition is the key to success.

The Arm Movement Method of Rapid Writing.

See how uniform in height, slant, and spacing you can make this exercise. Drive the arm quickly in and out the sleeve.



INSTRUCTIONS FOR PRACTICE.

This straight-line exercise is made with an in-and-out or push-and-pull action of the arm, no finger or wrist action being necessary. Make it between two blue lines and endeavor to secure uniform slant. Make about 200 down strokes to the minute. See how even you can get the spacing. Arm movement, like most good things, is not gotten without persistent effort, but it is sure to yield to painstaking, intelligent practice, and it is the secret of good penmanship. Do not let the fingers act in forming the up and down strokes. Their function is to hold the pen while the arm propels it. These exercises are given to aid you to gain control of the arm muscles so that you can eventually write with them, and write well and easily too.

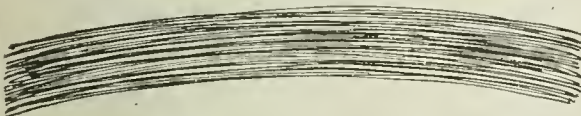
Use circular movement on oval and push-and-pull movement on the straight line. Retrace about six times. 200 down strokes to the minute.



INSTRUCTIONS FOR PRACTICE.

Make the oval and then straight line. This going from one to the other quickly prepares one to go from one letter to another without hesitation; a very necessary thing in actual business writing. Use pure arm movement. Hold the pen firmly but do not grip it. Aim to preserve a neat appearance of the page, free from blots, and systematic in arrangement. Do not be satisfied with fair results—strive for excellence. If you are sincere and persevering, you will get what you go after. Tracing rapidly over the copy with a dry pen will give a better idea of form and size, and it may have a tendency to relieve nervous tension as well. Criticise each line. See that slant is uniform and spacing regular. See, also, that ovals are about two-thirds as wide as long.

Let the fore-arm swing freely from the elbow in making these exercises. The lower curve will require also some in-and-out motion.



INSTRUCTIONS FOR PRACTICE.

Swing right, left, right, left, right, left about 100 strokes to the minute. Let the strokes be as regular as that of a pendulum, and as clear cut as the copy. No finger or wrist action should be allowed. Make these crosswise over the practice on the ovals and straight lines of the previous copy. Reverse the motion at a given place each time so as to keep the margins perpendicular. Arm movement is easy after it is once under control. These exercises aid in getting control. The better the exercises, the better the control. Lightness of stroke and quickness are desirable. How well and how easily should be your motto.

The Arm Movement Method of Rapid Writing.

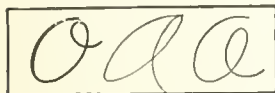
See that little finger glides easily and freely with the pen. Time, 1, 2, 3, 4, 5, 6, finish, 1, 2, 3, 4, 5, 6, finish, 1, 2, 3, 4, 5, 6, finish.



INSTRUCTIONS FOR PRACTICE.

See that the movement is regular, elastic, and free. Avoid spasmodic starts and stops, but let the motion roll on from form to form. Motion should precede placing the pen on the paper and continue after it has been raised. Concentrate the mind upon the finish, or you may have difficulty to change from the large oval to the small. Aim at perfect ease in execution, as that secures the best results in form. Grace and accuracy are the result of ease and freedom.

Arm movement. Rolling motion. About 70 to the minute. Finish with curve pointing upward. No finger movement.



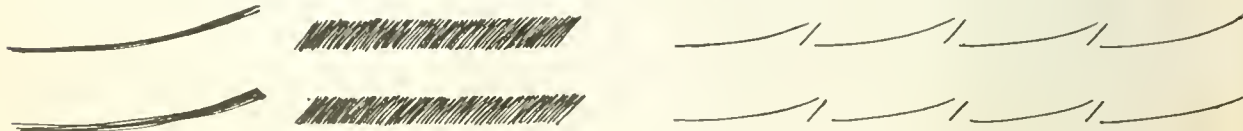
FORM STUDY.

The O is composed of principle 9 and a lateral curve. It comprises an ellipse, and a loop which should end upward. The second form resembles A, and the last looks like l.

INSTRUCTIONS FOR PRACTICE.

Use an easy, rolling arm movement. Curve both sides equally. After making a line of O's, stop and look them over carefully. See wherein they are good, and wherein they are poor. Then endeavor to improve them. Remember that quality is essential as well as quantity. One can practice too much as well as too little. Careful, intelligent, critical practice brings the best results, and in the least time.

Swing back and forth freely in making first form. Make second exercise with a rapid up-and-down action. Glide freely on up strokes.



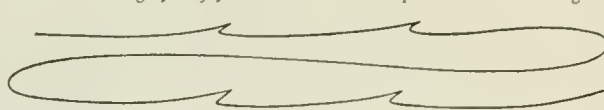
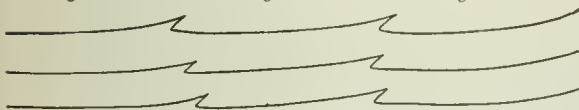
INSTRUCTIONS FOR PRACTICE.

Use gliding movement on the long up strokes. Little finger should slip freely toward the right in making them. The straight line or principle one is made downward with little finger slipping but little. Make it firmly rather than rapidly, and without much if any finger movement. Time, glide 1, glide 1, glide 1, glide. About sixty down strokes to the minute.

The Arm Movement Method of Rapid Writing.

glide one glide one glide.

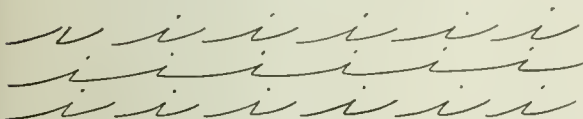
See that arm swings freely from the elbow. Keep down stroke straight.



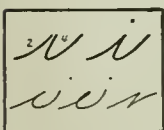
INSTRUCTIONS FOR PRACTICE.

An easy, graceful gliding of the pen and hand is necessary, not only for these exercises, but for successful writing as well. These exercises are of a two-fold value as they break up and overcome excessive finger action and cultivate at the same time the correct action of the arm. Do not hesitate therefore to fill many pages of such forms, and to review them frequently. Instead of buying paper by the nickel's worth, get a quarter ream (250 sheets) at a time. It takes paper as well as effort to learn to write correctly, but it is a paying investment.

Angle at top, turn at bottom. Little finger glides freely in making all upward strokes. Place dot carefully.



FORM STUDY.

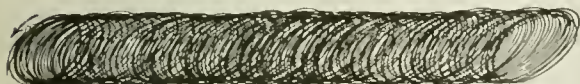


The *i* is composed of principles 2 and 4 with a dot above. It contains one angle, one turn, and three strokes, and is made without raising the pen except to make the dot. The lower line shows three common tendencies or errors, which should be avoided. The first resembles *c* because the down stroke is curved; the second resembles *e* because it is looped instead of being sharp; and the third resembles *r* because it is sharp at the base and finishes with a left instead of a right curve.

INSTRUCTIONS FOR PRACTICE.

Use the same gliding motion described in the previous copy. See that the movement centers at and proceeds from the elbow in making such letters as *i*, *u*, *m*, *w*, etc. Time, 1, 2, 3, dot.; 1, 2, 3, dot.; 1, 2, 3, dot. for the *i*: 1 and 3 for the up strokes, and 2 for the down stroke. About 50 to the minute. Not that many each minute, but at that rate of speed when the pen is on the paper.

Use a rapid, circular arm movement in making oval exercise. Employ a quick, direct, straight arm action to make second exercise.



INSTRUCTIONS FOR PRACTICE.

Make each exercise without raising the pen. Learn to be quick and light in action, and continuous. Strength and scope come by "holding on" until the exercise is completed. It encourages three things: up-and-down action, freedom from left to right, and continuity of effort. All are necessary for good, legible, rapid writing.

The Arm Movement Method of Rapid Writing.

Keep a good position. Take good care of pen. Watch slant. Make oval and then straight line. Keep fingers from acting.



INSTRUCTIONS FOR PRACTICE.

Always read and re-read headline of copy. Then study the copy; its shape, size, and method of making. Next read instructions. You are then ready to practice intelligently, and make improvement in accordance with your mental and physical effort. Make oval and straight line tracers at the rate of about 200 down strokes to the minute.



MODEL PRACTICE.

This practice shows how every third copy can be written across that which has been written over once. Be watchful about spacing between the down strokes as well as between lines. See how orderly you can keep your practice sheets. Systematic practice encourages improvement more than any other one thing. The business man admires order and neatness, therefore develop them. See the following page.

The Arm Movement Method of Rapid Writing.

Start each letter with a strong swing toward the left. Retrace neatly and finish with curve pointing downward to the right.



FORM STUDY.

The A is a flattened oval, and much the same as the small a grown tall. The second form resembles O, and the last looks like G. Avoid these two tendencies or errors.

INSTRUCTIONS FOR PRACTICE.

Make the A without raising the pen. Time, 1, 2, 3; 1, 2, 3; 1, 2, 3; a letter each second. That means a lively action, but that is the kind in demand. Notice carefully that the A starts toward the left and slightly upward, and that it ends downward and toward the right, both being gentle curves. Watch slant of oval and last stroke, and curve first stroke more than second.

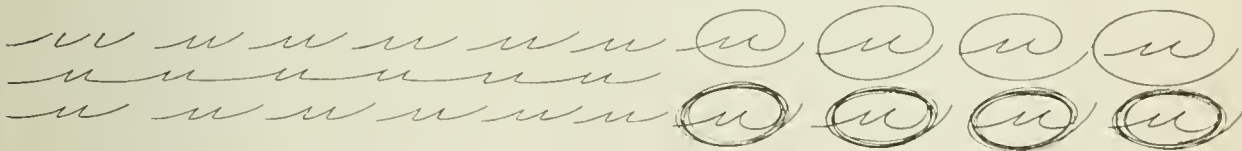
Keep down stroke straight. Move quickly and gracefully. Do not use the fingers. Curve the up strokes. Persevere.



INSTRUCTIONS FOR PRACTICE.

Push toward the right in making the long up strokes. Put force as well as freedom in your work. Aim to make the exercise sharp at the top and rounding at the bottom; just like the small i. Swing gracefully from one line to the other with the second exercise.

Keep down strokes parallel. Use free, rolling movement in making circle. Write easily and gracefully.



FORM STUDY.

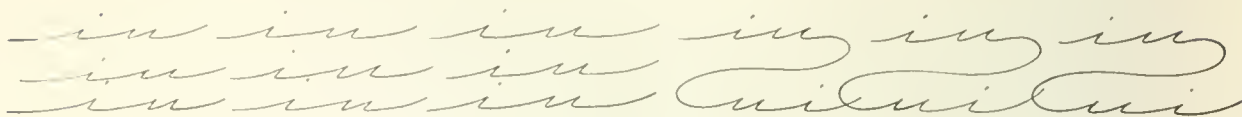
The u is composed of principles 2, 4, and 4. It contains two angles, two turns, and five strokes, and is made without raising the pen. The first of the three imperfect u's on the second line resembles a because the first part curves and the second slants too little; the second looks like ic because the second part curves; and the last looks like n because it is not sharp enough at the top or rounding enough at the base.

INSTRUCTIONS FOR PRACTICE.

See that the movement comes direct from the elbow in making the up strokes, and that the little finger glides freely toward the right. Count, 1, 2, 3; 1, 2, 3; 1, 2, 3; one count for each up stroke; about 40 u's to the minute. Make second part same height as first, and last turn no more rounding than the first. Practice the u exercise between the blue lines after first writing the letters singly upon the line. Make the ovals about the letters with a quick, free, circular arm movement.

The Arm Movement Method of Rapid Writing.

Study quality of line in the up strokes. See how smooth and sharp. A free movement is necessary to secure them.



INSTRUCTIONS FOR PRACTICE.

Cultivate a light, lively action and the quality of line in your writing will improve greatly. Nervous, broken lines are the result of slowness and crampedness rather than of real nervousness as is generally supposed. Swing easily, gracefully, and lightly from one blue line to the one beneath in making the double-line *iu* exercises. Ease in writing comes by learning to make exercises freely and gracefully. Avoid finger action as none is necessary in such work as this.

Use a rolling, fairly rapid arm movement. End O upward and A downward. Make the former more rounding than the latter.



INSTRUCTIONS FOR PRACTICE.

Go from one letter to the other without checking the movement, simply change it slightly in the finishing of the letters. Study the difference between the letters in the copy and then the difference between yours. Use no finger action. Nothing but pure arm movement is necessary. See how graceful as well as how accurate you can make them.

Arrows show which direction to make the principles. All are same in height. Up strokes slant more than down strokes. Count 1, 2, 3, 1, 2, 3.

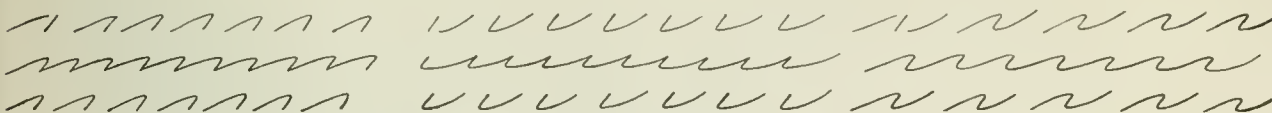


INSTRUCTIONS FOR PRACTICE.

Make the up strokes more freely than the down stroke; also make them more slanting. See that the little finger slips freely toward the right in making the up strokes. Do not shade the down stroke or finish the up strokes with a dot. Raise the pen while in motion, in making the up strokes. These little forms are the elements of writing and we have named them **principles**. The first is principle 3 (left curve); the second, principle 1 (straight line); and the third, principle 2 (right curve). Remember their names.

The Arm Movement Method of Rapid Writing.

Use an easy, graceful, gliding motion at all times. Make turns rounding and angles sharp. Pure arm movement. No finger action necessary

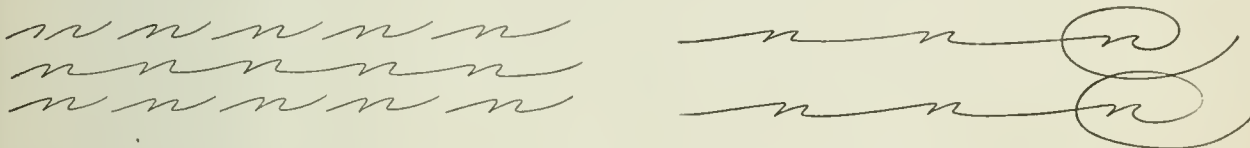


INSTRUCTIONS FOR PRACTICE.

These are principles 5, 4, and 6, or upper turn, lower turn, and double turn. If you can make them freely and well, you will have but little difficulty in making most of the letters as they comprise the main portion of a majority of them. See that the little finger slips freely toward the right and that the motion comes from the elbow and not from the fingers.

Principle 5 is made on this time, 1, 2; 1, 2; 1, 2; accent on the 2. Principle 4 on this time, 1, 2; 1, 2; 1, 2; accent on the 1. Principle 6 on this time, 1, 2, 3; 1, 2, 3; 1, 2, 3; equal emphasis. Make about 75 to the minute.

The n contains one angle and three turns. The wide spacing develops a free movement across the page. Push on the up strokes.



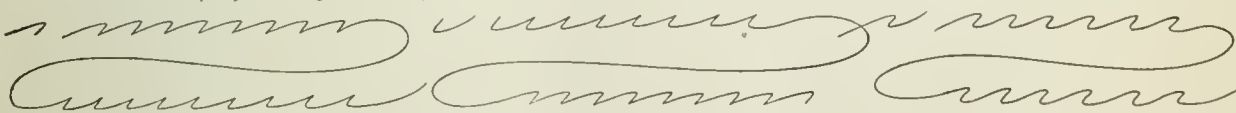
FORM STUDY.

The **n** is composed of principles 5 and 6. The common faults are found beneath the correct forms. The first resembles **u**. The second might be mistaken for **rc** because it contains two angles instead of one, and two turns instead of three. The third resembles an **r** because the last part looks like a flourish, and is on a different slant than the first.

INSTRUCTIONS FOR PRACTICE.

Keep the down strokes parallel and all turns equally rounding. The tendency is to sharpen the second upper turn and to make the last one too rounding. Avoid these if you would write unmistakably plain at all times. Avoid spasmodic motions by cultivating a strong, steady, free arm movement. Wide spacing is good to discourage finger action by making it possible and easier to use arm movement instead. The oval thrown freely around the last **n** with pure arm movement insures perfect freedom from start to finish. Be sure to make it graceful by using a graceful motion.

Make all turns equally rounding and all angles equally sharp. Connect the exercises gracefully by using a graceful arm movement.



INSTRUCTIONS FOR PRACTICE.

The sooner you give up dragging the pen sluggishly with a heavy, lazy-like motion, the better for you and your writing. The sooner you abandon all finger and wrist movement on such forms and exercises as the above, the better for you and your penmanship. You cannot serve two masters successfully. Therefore strike out boldly, and keep striking, and success will follow. Keep a good position of body, arm, hand, and paper. Do not let palm of hand rest on paper. Keep elbow just off the edge of the table. See illustrations.

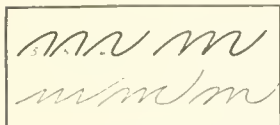
The Arm Movement Method of Rapid Writing.

The m contains two angles and four turns. See that the little finger as well as the pen jogs gently toward the right and across the page.



FORM STUDY.

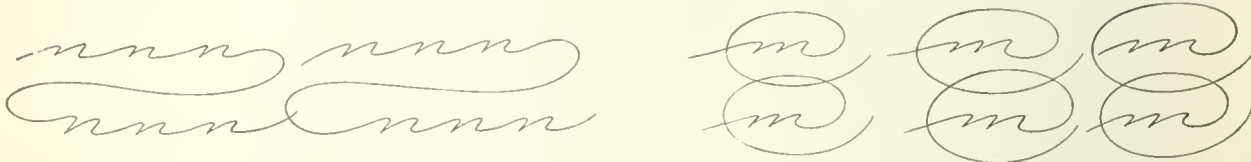
The m is composed of principles 5, 5, and 6. It has seven strokes, three short and four long ones. The first improperly formed m is too angular and irregular in spacing; The second resembles nc, and the third looks like rn because of irregular slant of the down strokes.



INSTRUCTIONS FOR PRACTICE.

Aim to use pure arm movement on this form and to secure uniform slant in the down strokes. Push in making the long up strokes and swing gracefully from one blue line to the other. To do this successfully, the sleeve needs to be loose at the elbow so as to allow the arm to act freely within it. The arm should not slip on the table, but act upon and within the bunch of muscle just forward of the elbow.

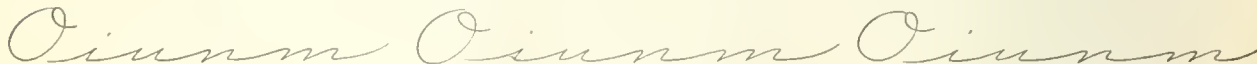
Time, 1, 2, 3, swinging 1, 2, 3. About 40 m's a minute. Time, 1, 2, 3, circle; 1, 2, 3, circle. About 25 m's a minute.



INSTRUCTIONS FOR PRACTICE.

Sit quite erect to make exercises. It enables you to see the form and it loosens the movement. Accuracy at this stage of progress is not as essential as freedom, and as gracefulness in form and motion. There is but one safe, sure, successful way, and that is through a graceful arm movement. Begin aright and you will end right, because once on the right road, the traveling will be delightful.

Use a rolling, circular arm movement on the capital, and a gliding, fore-arm action in the small letters.



INSTRUCTIONS FOR PRACTICE.

The change from capitals to small letters and from small letters to capitals is at first somewhat difficult, as it involves changing from oval to gliding motions and back again to ovals, but a little practice will soon overcome the difficulty. Spacing between the small letters is much wider than in them. Keep the spacing in letters normal.

The Arm Movement Method of Rapid Writing.

Watch turns and angles closely in the word Annum. Keep spacing wide between the letters. Use a free, easy arm movement.

Annun Annun Annun

INSTRUCTIONS FOR PRACTICE.

A light, fine, smooth line is desirable, and unless you have it, your movement is not what it should be. Make the capital **A** with a light, easy, forceful swing of the hand and arm, watching critically the slant of oval, width of same, retrace, and finish. Be careful but not slow or sluggish. Watch spacing between letters and keep it uniform.

The tracer is good to develop sureness. Make it briskly without the aid of the fingers. Make about 25 retraced ovals in a minute.

INSTRUCTIONS FOR PRACTICE.

In making the A tracer, endeavor to keep the lines close together, and retrace each form about six times. Time, 1, 2, 1, 2, 1, 2: 1 for the first down stroke and 2 for the second. The motion should be free from jerks, regular, free, and fairly rapid. The retrace oval should be made a trifle faster than the A tracer, and the spacing uniform. About 200 down strokes to the minute makes a lively action, but not too lively if well modulated.

Place the pen quickly and firmly upon the paper and then make the C with a strong, free, circular arm movement.

O O O O O O O O O O O O

FORM STUDY.

The **C** is composed of principle 9. It begins and ends the same as the small letter **c**, but has a more rounding back and a shorter finish. The second form lacks rotundity and sufficient hook at the top.

INSTRUCTIONS FOR PRACTICE.

Place the pen firmly and quickly on the paper, and give the hand and pen a free, forceful whirl to the left and downward, to make a good C. Almost strike the paper to create a decided dot in beginning the letter, and make at least 60 to the minute. Do not grip or pinch the holder, yet hold it firmly. A certain tenseness of grasp and of muscle is necessary for a good quality of motion. Crampiness is one extreme and looseness is the other. Avoid both.

Pause slightly at the beginning of each C. Use a free, forceful, rolling, arm movement. Make about 75 in a minute.

C C C C C C C C C C C C C C C C

INSTRUCTIONS FOR PRACTICE.

Emphasize the dot of each letter, and if you prefer a small loop instead of the dot, there is no reason why you should not be allowed to adopt and use it. But make it an unmistakable C, and make it freely. Excellence does not come at the first bidding. Like a fair maiden, a good handwriting must be wooed and won by persistent, faithful effort. Once won, like a good wife, it is a serviceable, life companion.

The Cinn Movement Method of Rapid Writing.

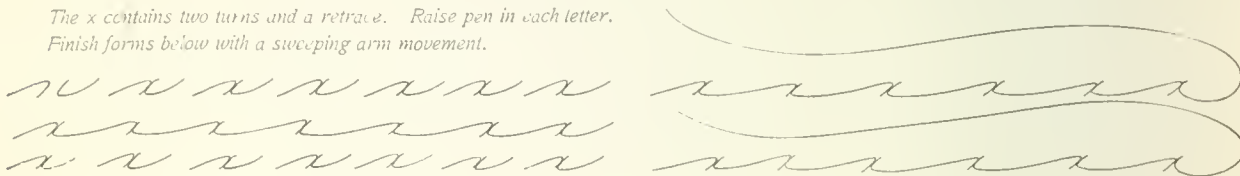
A good position is necessary for good health and a good hand writing. Space should be uniform.



INSTRUCTIONS FOR PRACTICE.

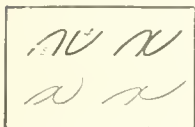
Make from four to five exercises to the minute. Keep the compound curve midway between the blue lines. Swing leftward with considerable force but not without grace. Practice each exercise by itself, filling page upon page of each. It is a good exercise to practice crosswise on the paper over previous practice. In this way paper may be economized, and, what is still more important, the eye and hand trained to write straight without lines to write upon.

The x contains two turns and a retrace. Raise pen in each letter. Finish forms below with a sweeping arm movement.



FORM STUDY.

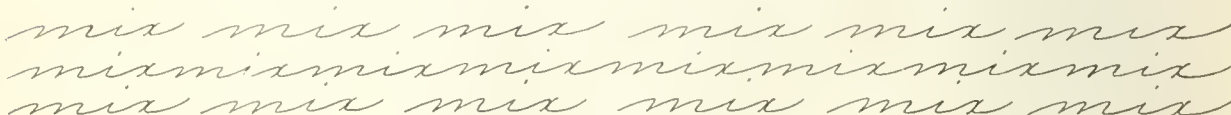
The **x** is composed of principles 5 and 4, made close together. The first part of first imperfect letter is too slanting and the second part too curving. The last form resembles **v** because the second part does not come to the base line. Be careful to retain the essential characteristics of each letter.



INSTRUCTIONS FOR PRACTICE.

This style of **x** is finished "on the spot" without going back to cross it. Think of principles 5 and 4 in making it, and retrace the down strokes neatly. If desired, the letter may be made without raising the pen by retracing the first down stroke the same as in the small letter **v**. Many prefer to make it in this manner. Choose your method, and then perfect it. Excellence is the thing desired and in demand.

Be mindful of correct position. Watch spacing in and between letters. Use a free, gliding arm movement.

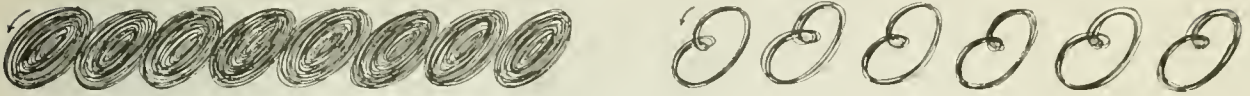


INSTRUCTIONS FOR PRACTICE.

See that the little finger glides freely from letter to letter. Be careful to place dot of **i** above the letter and not to the right of it. Finish **x** as carefully as you begin **m**. Keep all turns equally rounding and all angles equally sharp.

The Arm Movement Method of Rapid Writing.

See how gradually you can approach the center and how freely. Use a free rolling arm movement in the E tracer. Study form.



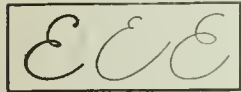
INSTRUCTIONS FOR PRACTICE.

This diminishing tracer is a fine exercise to assist one to gain control over the movement. It overcomes spasmodic action and cultivates patience. Make the **E** tracer with an easy, rolling arm movement, keeping the loop small.

Place the pen firmly upon the paper and two, circular impulses will make the E, and about 50 to the minute.



FORM STUDY.



The **E** begins and ends like **C**. The loop should be made near the center. The second letter looks like **C** with a little extra twirl in the beginning. The loop in the last form is too large.

INSTRUCTIONS FOR PRACTICE.

Keep the small loop near the center and pointing downward. Keep the motion rolling from one letter to the other, and hit the paper quickly with the pen as you start the **E**. Learn to be quick and sure and your writing will be in demand. Rapid writing is a valuable acquisition.

Write the word without raising the pen. Begin with a rolling and end with a gliding motion. Write 15 words a minute.



INSTRUCTIONS FOR PRACTICE.

Start the **E** freely but not recklessly or you will have difficulty to connect successfully to the **n**, as it requires changing from a rolling to a gliding motion. Keep all turns the same in the small letters, and maintain wide spacing between the letters. Watchfulness of details is the secret of superior penmanship. And if you are careful of details in writing you will be careful with the details of other arts and acts.

Make the compound curve with a graceful motion. The tracer should be made quickly without little finger slipping very much.

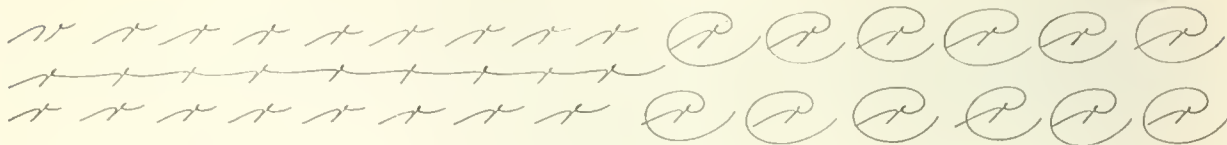


INSTRUCTIONS FOR PRACTICE.

Do not raise the pen until each exercise is completed. Retrace the compact exercises with care so as to secure uniform spacing and color. Much time can be spent very profitably upon these exercises. They are more valuable than they appear. Therefore invest in them. They will pay handsome dividends later on, and all through life.

The Arm Movement Method of Rapid Writing.

The *r* contains a turn, a retrace, and a finishing loop. Make the circle with a quick, free movement. Be careful. Be persevering.

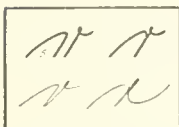


FORM STUDY.

The *r* is composed of principles 5 and 1 and a finish in the form of a small loop and a lateral curve. The first imperfect letter looks like *v*, and the second like *x*. Avoid these errors.

INSTRUCTIONS FOR PRACTICE.

Begin the *r* like *n*, retrace the downward stroke carefully with the upward, and finish with a small loop or dot, pausing slightly before starting toward the right. A little finger action is allowable, but not much is necessary or desirable. Be careful to retrace all of the way up. Circle the *r* with freedom and care, doing so gracefully.



Make the long connecting lines with a strong, free arm movement. Finish the *r* with care. Swing gracefully from one line to the other.



INSTRUCTIONS FOR PRACTICE.

It is said that "trifles make perfection" and that "perfection is no trifle." Trifles make writing good or bad, and surely good writing is no trifle. Watch the little things and ere long your writing will be a glorious success. What a good recommendation it is to have people say "how well you write!"

Make about 200 down strokes to the minute and about 60 O's. See how freely and easily as well as how plainly you can write.



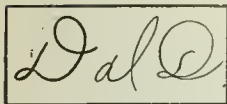
INSTRUCTIONS FOR PRACTICE.

Enthusiasm makes things easy. If you are interested you will enjoy the writing hour. Writing is not so much talent as it is acquisition. All must learn it. Some learn more easily than others because they are more interested and ambitious. Start to work enthusiastically upon the tracers and O's and see how easily you can conquer that right arm of yours. Success to you.

Begin with a straight line and finish like O. Watch spacing between letters. Time, 1, 2, 3; 1, 2, 3; 1, 2, 3. About 50 to the minute.



The Arm Movement Method of Rapid Writing.



FORM STUDY.

The **D** begins with principle 1 and ends like **O**. The second form resembles **I** with a little flourish, and the last looks like **L** with a large flourish. Keep the first loop small.

INSTRUCTIONS FOR PRACTICE.

Begin the letter somewhat deliberately but increase the motion gradually and swing upward and finish toward the right with considerable momentum. First stroke may be short or long as you prefer. Compare the **D** with the **O** and make it in much the same manner after the little loop has been formed. Do all work carefully, even though you do it freely. Care does not necessarily mean slow.

Write the word Dim without raising the pen. Dot i and finish m carefully. Use an easy arm movement.

Dim Dim Dim Dim Dim Dim

INSTRUCTIONS FOR PRACTICE.

Begin the word with principle 1 and end it with 2. Write at the rate of about 18 or 20 words a minute. Study your practice and compare it with the copy.

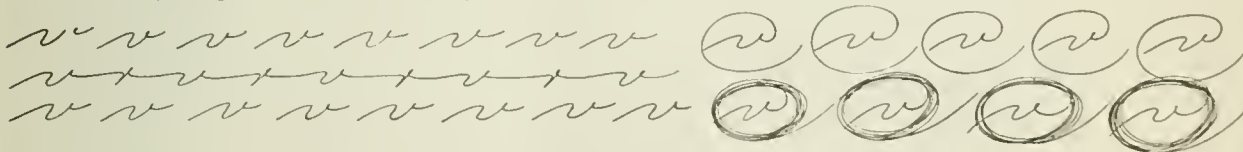
Begin compact end of exercise more rapidly than you end it. Make the double-turn exercise with an easy, graceful steady motion.



INSTRUCTIONS FOR PRACTICE.

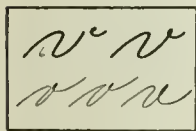
This exercise cannot be executed as rapidly as the one that is sharp at the top or bottom, but it can and should be executed with more real grace than either. Let ease of execution be your motto and your method, and graceful writing will follow as surely as day follows night.

Pause in finishing the v, but do not raise the pen. Write the vr exercise between the blue lines, after the v's have been written.



FORM STUDY.

The **v** is composed of principle 6 and a finish the same as **r**. It contains two turns, a finish, and three strokes. The first common error resembles **r**, the second **o**, and the third **re**. Letters have physiognomies the same as people. Do not rob them of an ear, an eye, or a nose.



INSTRUCTIONS FOR PRACTICE.

The **v** is a very graceful letter when made correctly, and an easy letter if one uses an easy, graceful, arm movement, and if one will pause gently in the finishing. Be sure to have a turn at the top as well as at the bottom. Avoid a jerky motion and the result will be pleasing. The little retrace oval thrown around the **v** encourages freedom by keeping the movement loose to the end.

The Arm Movement Method of Rapid Writing

Put "vim" in your practice, watchfulness in your eye, and perseverance in your effort and a good handwriting will follow.

vim vim vim vim vim
vim vim vim vim vim
vim vim vim vim vim

INSTRUCTIONS FOR PRACTICE.

Begin the word with an upward curve and turn and end it with a lower turn and curve. Finish **v** carefully and place dot over i, not to the right of it as is a common tendency. See how gracefully you can swing from one word to another beneath it. Watch position as well as spacing.

Secure uniformity in height, spacing and slant without sacrificing either freedom or arm movement. Persevere and you will win a good handwriting.



P P P P P P P P P P

Practice, praetice, praetiee; study, study, study; care, care, care, are the price one must pay for a good handwriting. Money cannot buy it, neither can money take it away. It is an accomplishment all admire and a necessity many business men demand, as evidenced in the request found in "want" advertisements and elsewhere—"apply in own handwriting." That tells the tale, and **your** hand may either win or lose you a good position, depending upon its excellence or poorness. Better resolve **now** to write well and you will.

Make the P without raising the pen. Retrace quickly and make the oval with a free, forceful, swing. Pause may be made at bottom.

P P

FORM STUDY.

The **P** is composed of principle 1, retrace, and principle 9. The principles are modified in size and direction. The second form is too narrow, and the last too rounding and the finish is too low.



INSTRUCTIONS FOR PRACTICE.

Review the copy before this and then see how well you can make the **P**. Note the fact that the second part of oval slants more than the first or retrace part. Begin with an in-and-out motion and end with a circular one. Make about 50 to the minute. Time, 1, 2; 1, 2; 1, 2. Count 1 for the first part and 2 for the oval.

Study spacing. See how P ends and u begins. Down strokes in small letters should be the same slant as the capital. Write freely at all times.

Pun Pun Pun Pun Pun Pun Pun

INSTRUCTIONS FOR PRACTICE.

See that first stroke of **u** is parallel with last stroke of **P**. Keep **u** sharp at the top and **n** rounding. Never have them appear the same and your writing will at least be legible. There is too much illegible, scrawling, scribbling writing in the world. Resolve that there shall be one less poor penman in the world by improving your penmanship. If you are a teacher, resolve that there shall be many less by teaching writing rationally and enthusiastically.

The Arm Movement Method of Rapid Writing

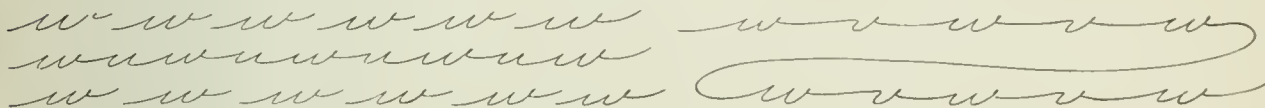
Use a free, laterol, gliding action in the first exercise, and a gliding and circular motion in the second.



INSTRUCTIONS FOR PRACTICE.

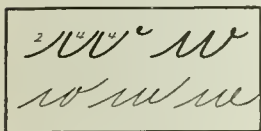
Practice these exercises crosswise over previous practice. Make a downward stroke, in the first exercise, on each blue line crossed; and in the second, a letter on each crossline. This will teach you to "hit the mark" and get what you go after—a good handwriting.

The w is o u with a finish like v. Do not grip the holder. Sit erect. Use arm movement. Study form. Think form.



FORM STUDY.

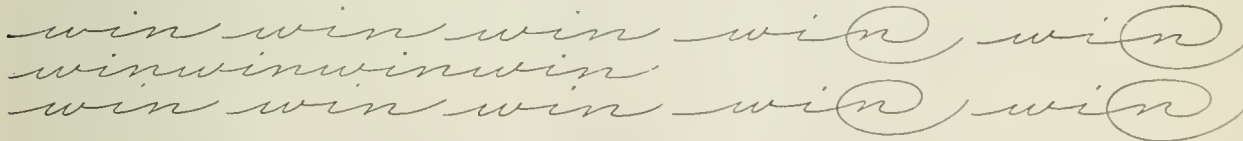
The w is composed of principles 2, 4, and 4, and a finish as v. It contains two angles, two turns, five strokes, and a finish. See that your letter contains the same. The first common fault looks like *io*; the second, like an angular *m*; and the third, like *ue*. Write plainly by avoiding these errors.



INSTRUCTIONS FOR PRACTICE.

Pause gently in finishing the w, and see that the first part resembles u. The w-u exercise aids in developing the first part, and the w-v exercise aids in developing the finish. Push the pen rather than drag it. Remember that a good handwriting is not acquired in a day, nor without special effort. But it is possible to all who are worthy of it and who are willing to pay its price in toil.

If you would "win" a good hand writing, you must work for it. The copy will help you.



INSTRUCTIONS FOR PRACTICE.

An easy, gliding, free movement from letter to letter is necessary for good writing and easy writing. The little finger need not slip much in the letter, but it should slip freely in going from one letter to another. An easy, gliding action of the little finger toward the right while writing is, in itself, a guaranty of good writing nine cases out of ten. Therefore get it, and get it quick. Circle the n in the word *win* freely and easily.

The Arm Movement Method of Rapid Writing.

Do your best each time. Master movement by mastering the exercises. Then you can master writing. Use a rolling motion in the B tracer.



INSTRUCTIONS FOR PRACTICE.

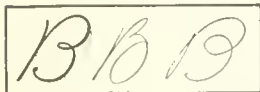
See how regular in height, slant, and spacing you can make the straight line exercise without the aid of the fingers, and at the rate of about 200 down strokes to the minute. Practice freely and free writing will result.

Make the B without raising the pen. Retrace carefully but quickly, and finish with a rolling motion, stopping with the pen on the paper.



FORM STUDY.

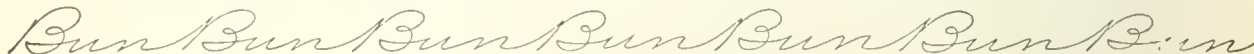
The **B** is composed of the **P** with an oval added. The little loop should point upward, and be near the center of the letter. The top of the second letter is too small, and the loop in the last is too large.



INSTRUCTIONS FOR PRACTICE.

Use a quick, light, elastic in-and-out or push-and-pull movement in the first or retrace part of the letter, and two reverse oval motions in the second part of the **B**. Keep your movement under the control of the will by thinking intently of the letter as you are about to make it. Be quick mentally as well as physically. Think good writing and you will soon produce good writing.

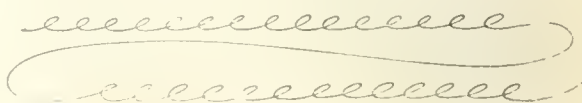
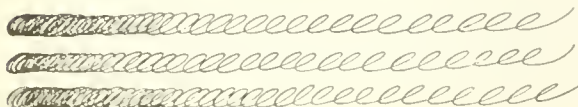
Write halfway across page without raising pen. Then raise the pen each word either at ending or base of first part of B.



INSTRUCTIONS FOR PRACTICE.

Strive to write with considerable force. By so doing you will develop freedom and ease. Slant u and n the same as the first part of **B**. Keep top of u sharp and n rounding. Do not forget about position. It is necessary for health as well as penmanship.

Use a free, small, rolling motion. Swing gracefully from one line to the other, using no finger or wrist action.

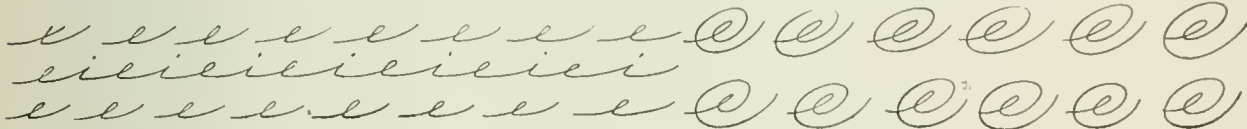


The Arm Movement Method of Rapid Writing

INSTRUCTIONS FOR PRACTICE.

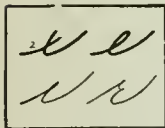
Let the motion be a lively one from start to finish. Keep the loops full by using a circular action. The little finger needs to jog toward the right freely and easily. It is best to let the little finger rest on the flesh rather than on the nail, and to use a blotter to let it slip upon. The blotter protects the paper from perspiration and oil and keeps the finger dry. Hold the blotter with the left hand, and keep it about an inch below the line you are writing upon.

Always loop the e and dot the i. Form and freedom should go hand in hand. Keep a good position. Watch spacing. Be systematic.



FORM STUDY.

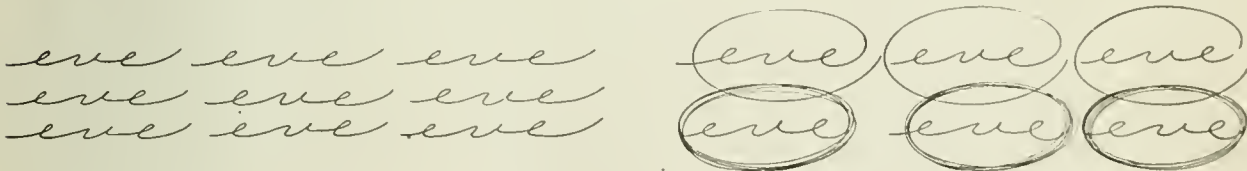
The *e* is composed of principles 2 and 4 by being joined at the top by a curve instead of an angle as in *i*. It contains one loop, one turn, and three strokes. The first tendency is to diminish or omit the loop and it then resembles *i*, and the other tendency is to make it like a small capital *E* and it then looks like *r*.



INSTRUCTIONS FOR PRACTICE.

The loop is the characteristic of the *e*, therefore be sure to make it full enough to be easily recognized from *i*. Use an easy, rolling motion, curving the up stroke more than the down stroke. The *e* with a circle around it makes a pleasing form for practice. See how unlike you can make *i* and *e* without curving the back of the *e* or making the lower turn of *e* more rounding than the *i*.

Pause in finishing v to avoid looping it, and to be sure to loop the last e. Watch the turns.



INSTRUCTIONS FOR PRACTICE.

Finish the word as carefully as you begin it; even more carefully. Make up your mind to end right whether you begin right or not. Make the ellipse about the word with a quick, easy swing of the hand and arm. No wrist movement. See that the entire motion centers at and proceeds from the elbow. Be careful to not loop the finish of *v* or drop to the base line with it.

The diminishing oval exercise aids one to control movement, and thereby to write a large or small hand. Watch your position.



The Arm Movement Method of Rapid Writing.

INSTRUCTIONS FOR PRACTICE.

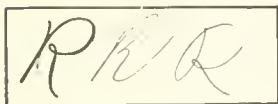
See that the arm rolls freely upon the muscle in front of the elbow in making these oval forms. Let the motion be neither hurried nor sluggish, sure but not stiff, and light but not weak. Ease of execution is the key to good writing.

Retrace R carefully but quickly, and finish with a vertical compound curve. Make the three R's without raising the pen. Loop should be small.



FORM STUDY.

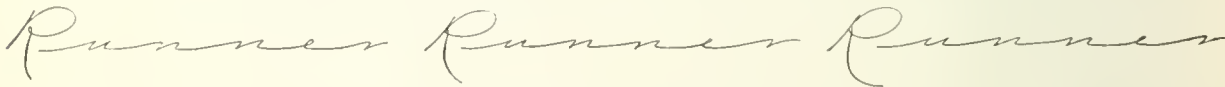
The R is composed of the P with a vertical compound curve added. The loop should point upward and be near the center of the letter. The second R resembles K, and the last one is top heavy.



INSTRUCTIONS FOR PRACTICE.

Make large oval of R nearly horizontal and see that little loop points upward. The letter finishes downward and toward the right the same as A, and with as delicate a curve. See how easily they may be joined. Be sure to drop to base line with finish or it may resemble P when they are joined.

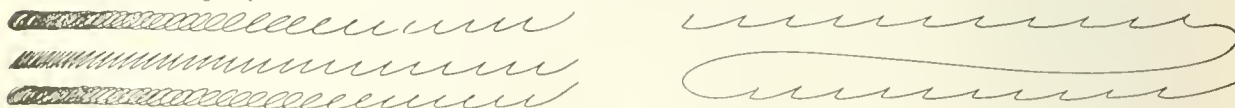
Use an easy, gliding-toward-the-right fore-arm movement. Spacing is wide between the letters, not in them.



INSTRUCTIONS FOR PRACTICE.

Runner is a nice word to practice. Make the letters small and the spacing between them wide. Keep the down strokes straight and the same in slant. The r used at the end of the word should never be used except as a final letter. Finish the capital with a vertical compound curve ending toward the right.

Maintain a good position. Keep good pens. Watch angle of paper. Review previous exercises. Use arm movement.

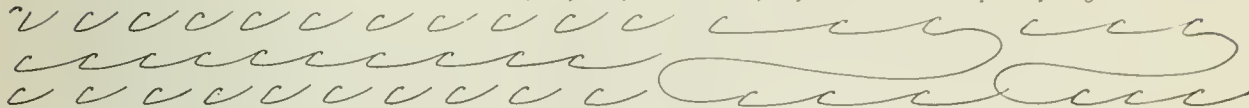


INSTRUCTIONS FOR PRACTICE.

These exercises are good to develop speed and control; two very desirable essentials of a practical handwriting. See how gradually you can merge from the compact to the open exercise, and how rapidly. Alternate the oval and straight line exercises. After working faithfully and strenuously upon the exercises to the left, begin practicing somewhat more leisurely upon the one to the right, swinging with a lively grace from exercise to exercise.

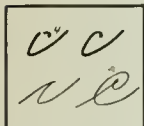
The Arm Movement Method of Rapid Writing.

The c has one dot and one turn. Make the dot firmly and finish the letter freely. Do not raise the pen in joining the c.



FORM STUDY.

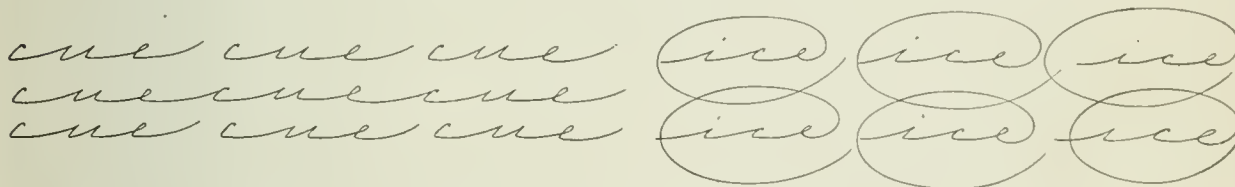
The *c* is composed of principle 4 and a dot and turn to the right at the top. The first imperfect form resembles *i* because the turn and dot are too small, and the second looks like a capital. Illegible writing is due to these common tendencies which, therefore, should be guarded against.



INSTRUCTIONS FOR PRACTICE.

Place the pen firmly upon the paper and make upper turn more rounding than lower turn. Keep the dot strong and well to the right of the down stroke. Make the exercises without raising the pen, and use a free arm movement except in the dot where a slight finger action may be employed.

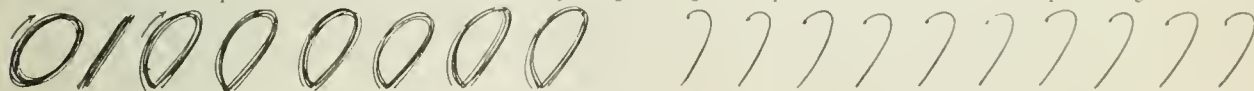
Keep each letter distinct in form and spacing. Count, i, c, e, circle; i, c, e, circle, making about twenty a minute.



INSTRUCTIONS FOR PRACTICE.

The turns on the base line should all be the same in both words. Begin *c* with a decided dot and end *e* with an unmistakable loop. The letters in the word *ice* each contain two strokes, and two of them contain dots. Swing around easily with the ellipse, neither sluggishly nor with a jerk. Remember that it is not practice alone that is necessary to learn to write well, but study and practice combined. Intelligent "practice makes perfect," and not mere practice.

Pause at base line in the pointed oval. Make down stroke nearly straight. Begin Principle 11 with a dot and end with pen resting on base line.



INSTRUCTIONS FOR PRACTICE.

Are you sure you are on the right track? Have you examined carefully the form each time you began work upon a new one, or upon one not mastered? Have you observed with care the movement you are using to discover whether you are really using arm movement or not? Investigation may lead you to discover some needful, helpful things. Try it anyhow; it can do no harm and may do much good. Master the exercise and principle given before going any further, as the form is found in a number of letters which follow, and success depends upon its mastery.

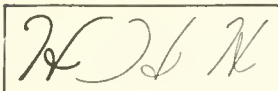
The Arm Movement Method of Rapid Writing.

Time 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; about thirty to the minute. Join the letter with a free and easy swinging movement.



FORM STUDY.

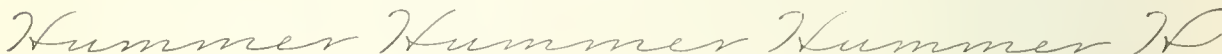
The **H** is composed of principles 11, 3 and 1, and a finish like **O**, but with a smaller loop. Down stroke of principle 11 is straight and not curved as in the second form. The last form is narrow and reveals a cramped movement.



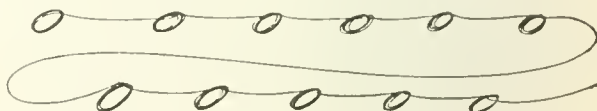
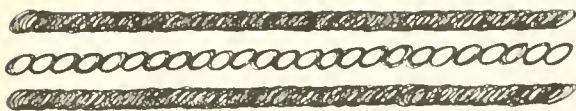
INSTRUCTIONS FOR PRACTICE.

Finish both parts of **H** on the base line. In connecting the letters, curve the long upward stroke considerably. Keep down strokes parallel and quite straight. The second part should curve gracefully to the right at the top. Therefore to make it, start it with a leftward swing of the hand and arm.

Make all downward strokes on the same slant. Give equal spacing between letters. Finish the word carefully with principle 3.



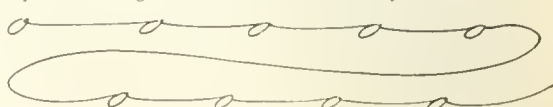
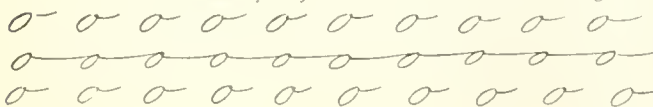
Let hand rest and roll or rock on little finger in making these little avals. Connect the wide-space forms gracefully.



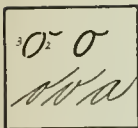
INSTRUCTIONS FOR PRACTICE.

By cultivating a circular motion, you will be able to master the small letters **o** and **a** quite easily. Circular forms demand circular movements; straight forms, straight or direct movements. Therefore learn to change successfully from one to the other by learning to modify, shift and change motion, "now this way and now that."

Make the o quickly with a circular movement, closing it at the top, and curving the down stroke considerably.



The Arm Movement Method of Rapid Writing.



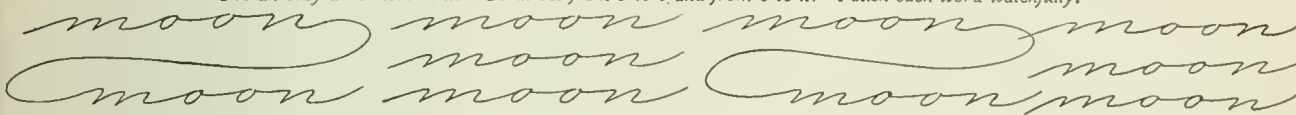
FORM STUDY.

The **o** is composed of principles 3 and 2, and a finish as in **w**. It contains an ellipse which should always be closed. The first imperfect letter is too narrow, the second resembles **v**, and the third looks like **a**. Therefore avoid these errors and thereby avoid illegibility.

INSTRUCTIONS FOR PRACTICE.

Let the hand circle quickly on the little finger rest, in making the **o**. Start the letter leftward rather than downward, and close it completely at the top. Avoid dropping with the finish. Keep the letter rounding and curve the first stroke as much as the second.

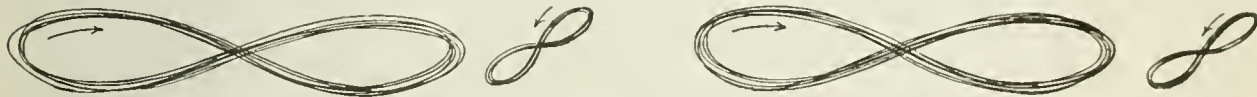
Use an easy arm movement. Go direct from o to o, and from o to n. Finish each word watchfully.



INSTRUCTIONS FOR PRACTICE.

Now and then you may feel discouraged. If you do, remember that discouragement reveals desire which is the motive of success. Discouragement is but a failure, for, perhaps, but the moment, to realize one's desires or hopes, but perseverance at such times always aids in realizing the desired ends.

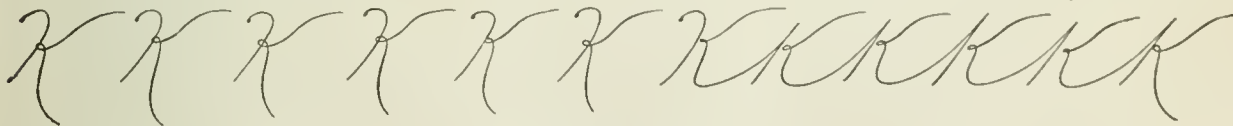
Swing gracefully, freely, and forcefully rightward and leftward in the large exercise, curve both strokes equally in all forms.



INSTRUCTIONS FOR PRACTICE.

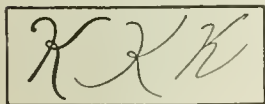
These exercises are well worth considerable time and patient, light, easy, graceful, elastic practice. They will do more to loosen the movement and to give it buoyancy than any other one thing. Not only will they encourage ease and elegance in action, but control as well. They will be the source of ease in writing and elegance, if you but master them.

Begin both parts of K the same as H, and finish the letter like R. Study location and direction of small loops.



FORM STUDY.

The **K** ends like **R** and begins with principle 11. The upper half of the second part is principle 13 slightly modified. Principle 11 in the second form is too curving, and the beginning of the second part does not point to the right. The last form is too narrow and hook-like at the top.



The Arm Movement Method of Rapid Writing.

INSTRUCTIONS FOR PRACTICE.

Come to the base line firmly with the first part of **K**, and begin the second part with a free and easy swing. Begin and end second part with curves pointing toward the right, the one slightly upward and the other downward.

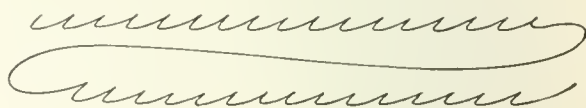
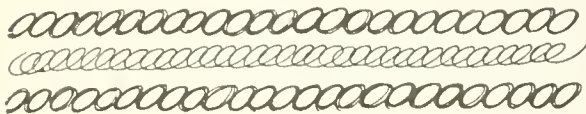
End e as carefully as you begin K. Dot i carefully and see that n has three turns. Use arm movement.

Kine Kine Kine Kine Kine Kine

INSTRUCTIONS FOR PRACTICE.

End **e** as you begin **i**. Use a gliding movement in the small letters. In joining **K** to **i**, check the movement at base of **K** so as to make the turn narrow and in harmony with small letter turns. Joining capitals and small letters as in the second part of copy makes a fine exercise for practice. It unifies the large and small movements and thereby unifies the writing.

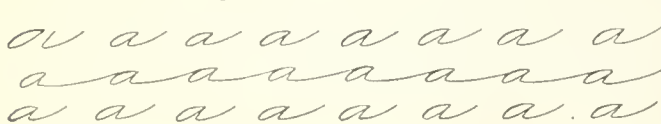
The little finger need not glide while making the small retrace ovals. It should glide freely in fourth principle exercise.



INSTRUCTIONS FOR PRACTICE.

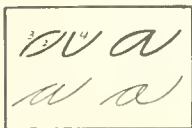
The little retrace oval exercises train the hand to act in a circular manner so as to execute well such letters as o and a, which contain ovals. Practice them freely and carefully. The second exercise aids one to make straight and curved lines, angles and turns alternately. Writing is made up largely of turns and angles, straight and curved lines; hence the need of learning to make them well.

Notice how slanting the oval is in a. Each letter should contain an i without dot. Make circle quickly with pure arm movement.



FORM STUDY.

The **a** is composed of principles 3, 2, and 4. It contains one oval, angle, and turn, and four strokes. The first illegible letter resembles **u**, because it is not closed at the top, and the second looks like **o** because the last downward stroke is curved. Letters should be unlike or they become doubtful.



The Arm Movement Method of Rapid Writing.

Use a free, gliding, fore-arm or hinge-like movement in this sentence, beginning and ending each word gracefully.

Nine men in a mine.

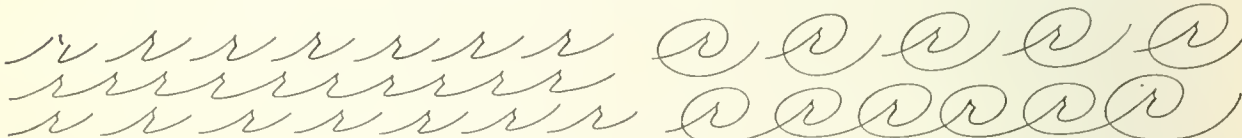
INSTRUCTIONS FOR PRACTICE.

The running hand has long since been a favorite style among penmen for correspondence purposes because of its ease in execution, reducing, as it does, effort to the minimum by its short downward strokes. By its long, slender, and graceful upward curves, it easily becomes "a thing of beauty" and, to the one possessing it, "a joy forever." Possess it and you, too, will be happy.

Watch closely turn and angle, straight and curved lines in these exercises. Do not use the fingers. Maintain uniform slant.



Study vertical stroke in r. Pause at the shoulder of the letter. Finish like i. Make circle with rapid arm movement.



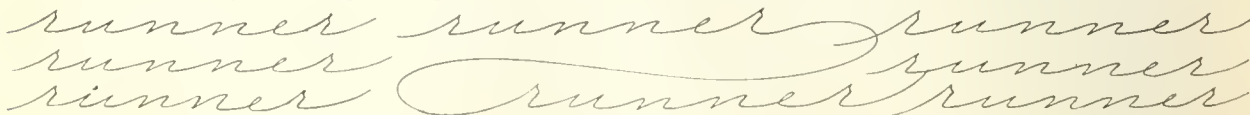
FORM STUDY.

The **r** is composed of principles 2 and 4 with a short, nearly vertical, connecting line. It contains one acute and one obtuse angle, one turn, and four strokes. The first defective letter resembles **t** or **i**, and the second looks like one style of **e**.

INSTRUCTIONS FOR PRACTICE.

Be sure you have a clear percept of the letter **r** before attempting to make it. Then use precisely the same movement as in such letters as **i** except that you pause at the shoulder of the letter. Without this pause, you are apt to sharpen the shoulder too much, or to fail to make it at all or to make it well. Therefore study it critically and then make it carefully. Thus practiced, it may be quite easy and beautiful. It is usually made a little higher than the other short, small letters. In circling the **r**, the pause at the shoulder or obtuse angle will need to be still more pronounced than in the letter as usually made.

See how easily the little finger can jog to the right in the word "runner." Finish the word as carefully as you begin it.

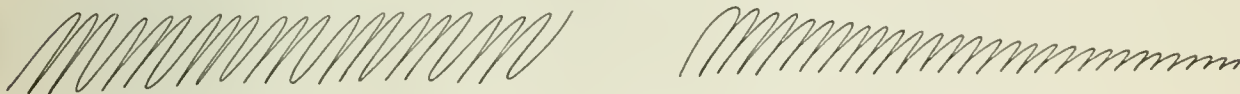


The Arm Movement Method of Rapid Writing.

INSTRUCTIONS FOR PRACTICE.

This is another nice word to practice. See how easily the pen can be taught to "run" right along toward the right, pausing only to form the shoulder of the *r* nicely. Watch position. Study and heed headline of each copy.

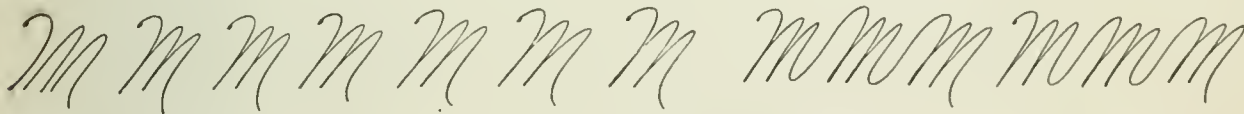
Make these tall m's at the rate of one a second. Pure arm movement. No finger action. Diminish the exercise gradually.



INSTRUCTIONS FOR PRACTICE.

Drive the arm rapidly, elastically, and forcefully in-and-out the sleeve to make the tall, small *m* exercise, making seven without checking the motion or raising the pen. See how rounding you can make the turns and how sharp and retracing the angles. Diminish the second exercise very gradually, toning and training thereby the movement so that capitals and small letters may be made at will equally well.

Time 1, 2, 3; 1, 2, 3; 1, 2, 3. One count for each down stroke. About 35 a minute. Join the M's gracefully. Drive arm in and out sleeve.



FORM STUDY.

The *M* is composed of principles 11, 5, and 5. Principle 5 is modified by being made taller. Avoid looping as in the second form, and the last looks as though it were scared or had its back broken. Which?

INSTRUCTIONS FOR PRACTICE.

Reverse the motion quickly at the base and retrace as far toward the top as you can. Avoid loops or turns at the base and angles at the top. Begin and end as in *K* and *N*. Use pure arm movement and do not raise the pen in the letter. Join three *M*'s without raising the pen or checking the motion.

Move on and move freely is a good motto in learning to write well. Finish v carefully, close the o, and loop the e.

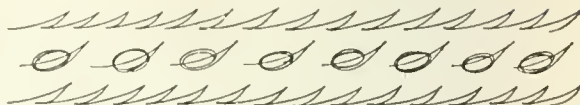
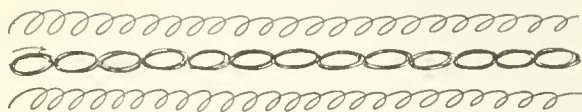


INSTRUCTIONS FOR PRACTICE.

Make the connecting strokes with a free swing of the fore-arm, the elbow serving as the center of pivot. No finger action to speak of is necessary or advisable, and no wrist movement is required under ordinary circumstances. Shift the elbow between words when the movement of the fore-arm becomes cramped at the elbow.

The Arm Movement Method of Rapid Writing.

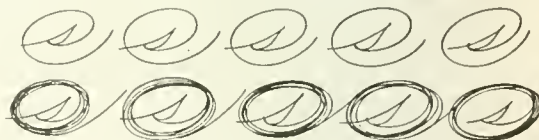
Make ovals lively with pure arm movement. Use rocking action in the s-like exercise. Get power from and above elbow.



INSTRUCTIONS FOR PRACTICE.

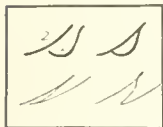
The various exercises given above are somewhat unlike those given heretofore. They require more of the lateral, circular motion, and more of the rocking or under-action as in the exercises to the right. Let the hand and pen swing and rock freely to and fro in the last form given. And in the s-like character, start with the rocking action and end with the lateral, oval movement.

Curve the down stroke more than the up stroke. Make it with a swing so as to close it. Pause in finishing.



FORM STUDY.

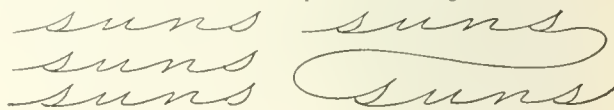
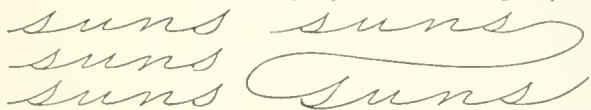
The **s** is composed of principles 2 and 2, the latter being modified by making it downward and curving it more. The first common fault looks like the uncrossed **t**, and the last resembles **r**. Curve the downward stroke well and close the letter at the base.



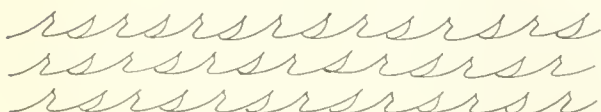
INSTRUCTIONS FOR PRACTICE.

Use a quick, lateral, rocking-like movement, curving the down stroke much more than the upward, and finishing with a dot if desired. The **s**, when made freely with the arm movement well under control, is one of the most graceful of letters, and one of the most quickly made. Study it closely and then practice it faithfully.

Write the word freely and without raising the pen. Curve down stroke in s, make u sharp, and n rounding.



Pause at the shoulder of r and bottom of s. Do not pause at top. Make circle with a free swing but carefully.



The Arm Movement Method of Rapid Writing.

First practice the figures according to similarity; then in their natural order. Make one figure directly beneath another in vertical columns.

146972358146972358123456789123456789
146972358146972358123456789123456789
146972358146972358123456789123456789

INSTRUCTIONS FOR PRACTICE.

Make each figure distinct and unmistakable. Figures are unrelated as are letters, and they must therefore stand alone. Each is complete in itself. They are therefore more important than individual letters, and unless they are unmistakable, serious trouble may arise, as they are the representatives sometimes of large values. One figure sometimes means fortunes. How essential then that all should make figures unmistakably plain.

Note similarity of letters. Use a free, arm movement in all. Watch size, slant, and spacing. Learn to be sure.

O A C E D P B R K X N M

INSTRUCTIONS FOR PRACTICE.

This is a review of all capital letters thus far given. You will doubtless discover that it is more difficult to make them one after the other, than to repeat the same letter as in the usual practice. The reason that they are more difficult is that the motion or movement must change to suit the form and construction of the different letters. Practice and perseverance will win, however, and a good handwriting follow. Success awaits the plucky.

The Arm Movement Method of Rapid Writing.

PART SIX OR BOOK SIX

Comprises movement exercises, principles, thirteen small letters, fourteen capitals, figures, signs, words, and sentences; all graded and arranged to facilitate the learning of a practical, graceful, easy, rapid hand, with specific instructions accompanying each copy, including a modern, simple, system of descriptive analysis.

Part Six or Book Six should not be attempted or practiced until after Part Six or Book Six has been practiced carefully from beginning to end, as the letters therein are easier than the ones found in this, and lead to the ones contained herein and make them easier.

Every third copy is intended to be written crosswise on the paper over practice of previous copies, thereby utilizing paper and at the same time learning to write in a straight line without a guide other than the eye.

Letters are given in groups according to similarity, the easiest ones being given first, each leading to something more and more difficult, thus putting into practice and realizing the true worth of the old educational maxim: "from the simple to the complex."

Form and movement, for the first time, have been presented upon a par; neither having been sacrificed, but both made ready servants from the start in the art of learning to write well.

Capital and small letters are presented alternately, each to the benefit of the other; the capitals to make the small letters free, and the small letters to make the capitals less scrawling.

Movement has been inseparably connected with form, and not divorced from it as has heretofore too frequently been the case. Learning correctly from the beginning is here made so easy and plain that no one need fail to acquire a good handwriting, as theory and practice, science and art, form and movement have been so combined that the road to good writing is as plain as the proverbial "road to market."

Let arm rest and act freely upon muscle in front of elbow. Keep spacing uniform by watching down strokes only.



INSTRUCTIONS FOR PRACTICE.

The arm movement is the foundation of easy, graceful writing. The oval exercise with its various modifications is the best form by which to train the muscles of the arm to act in unison. It should therefore be practiced until it can be made quite perfectly, and then reviewed frequently. Make about 200 downward strokes to the minute, using nothing but pure arm movement.

Make each exercise without raising the pen or checking the motion at the rate of about 150 down strokes a minute.

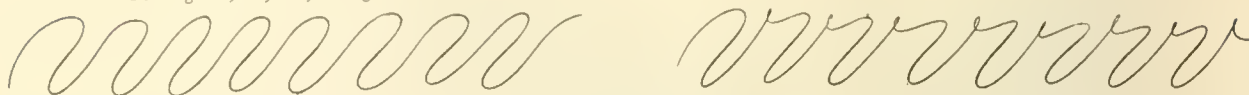


INSTRUCTIONS FOR PRACTICE.

Use a semi-rolling, somewhat diagonal, in-and-out action of the fore-arm in making these exercises. Keep the fingers from contracting and expanding. Watching the thumb joint will disclose whether you are using the fingers or not. Ease of execution should be your aim, as that insures graceful lines and therefore graceful writing.

The Arm Movement Method of Rapid Writing.

Use a graceful, forceful, regular movement in this exercise. Pause slightly in finishing the V. About 75 a minute.



INSTRUCTIONS FOR PRACTICE.

This double-turn or compound-curve form is the best exercise to encourage a graceful, non-spasmodic movement. You will therefore do well to practice it enthusiastically with a light, elastic, uniform arm movement. The tall **v** exercise is also a graceful form and deserves your faithful effort.

Use a springy, quick, graceful motion, and finish carefully. Begin exercise with capital and end with small v. Be watchful of position.



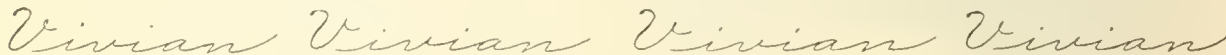
FORM STUDY.

The **V** is composed of principles 12 and 2 with a finish like the small **v**. The second form lacks stability, and the last one looks like **U**. Finish each letter carefully.

INSTRUCTIONS FOR PRACTICE.

If you have mastered the previous exercises, the letter **V** and the **V** exercises will be a delight to make. If you have not practiced the former exercises sufficiently, you will be handicapped until you do give movement its share of attention, as it is through orderly action that good forms are possible. Remember that **forms** are but **pictures of motions**.

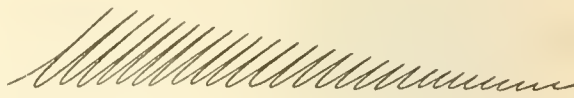
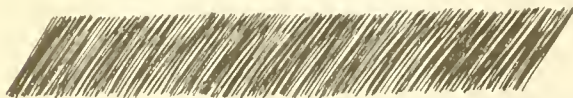
The V should have a rounding turn at the top and bottom. Dot i's and finish both v's carefully. Use a free movement.



INSTRUCTIONS FOR PRACTICE.

Use an easy-like, graceful movement in making the **V** if you wish it to be graceful. Rightly made, the **V** is one of the most graceful of letters. Watch spacing between letters to see that it is uniform, and wider than in the letters. Each **V** should contain two turns and a finish pointing toward the right.

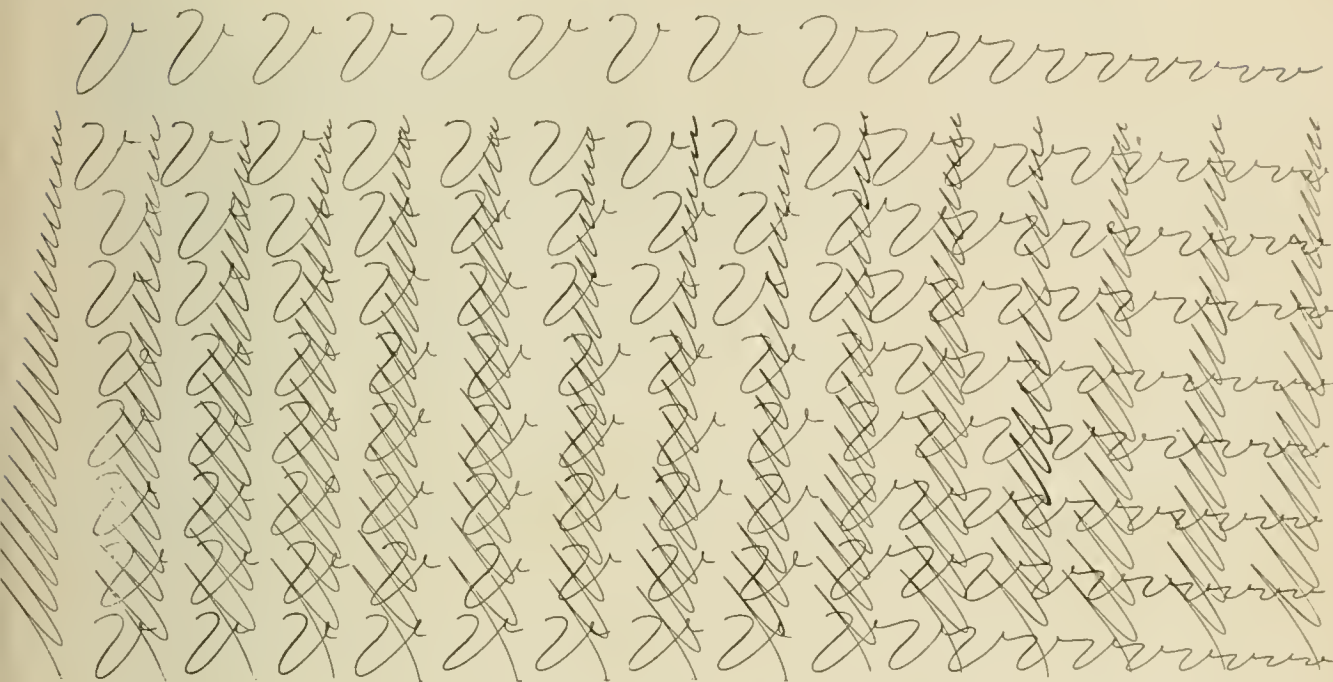
Drive arm rapidly in and out the sleeve to make retrace exercise. Retrace upper half of diminishing exercise; turns at bottom.



INSTRUCTIONS FOR PRACTICE.

These exercises are necessary for two purposes; to aid in establishing a uniform slant, and to cultivate enough up-and-down action to enable one to make with ease and proficiency the tall small letters, such as **t** and **l**. Master the copy, therefore, if you would write all of the small letters well.

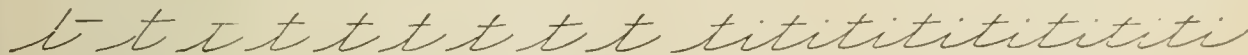
The Arm Movement Method of Rapid Writing.



MODEL PRACTICE.

This illustration shows how every third copy may be written across former practice, thereby economizing paper and training the eye and hand to write in a straight line and to space uniformly between lines. This plate shows actual practice. What others have done can be done again, and you can do as well or better by proper effort. See how systematically you can fill your pages! Nothing so encourages improvement as systematic practice.

Begin and end like i. Never loop t. Cross it carefully. Check motion in forming turn at base. Retrace top carefully.



FORM STUDY.

The **t** is composed of principles 2, 1, and 4, and a horizontal straight line. It contains one angle, retrace, turn, and cross, also an **i**. The first error is in looping the letter, and the second in placing the cross after instead of across the letter.

INSTRUCTIONS FOR PRACTICE.

Make the **t** without raising the pen except to cross it. A little finger action is an advantage in this letter, but the primary or chief movement is that of the arm. A slight pause at the top before starting the downward retrace will aid in retracing successfully, and a slight check in the action is necessary as you near the base line to aid in forming a short turn such as in **i** and **u**, and other similar small-letter turns.

The Arm Movement Method of Rapid Writing.

Plant should be uniform. All turns on base line should be the same. Flourish is added to encourage freedom in ending as well in beginning.

titter titter titter titter titter

INSTRUCTIONS FOR PRACTICE.

Keep all down strokes nearly straight and the same in slant. See that the little finger slips freely toward the right from letter to letter. This lateral movement should be firm as well as free. Strength is one of the distinguishing qualities between mature or business writing and the immature, school-boy hand. Cultivate strength and thereby acquire a business-like style of penmanship.

Drive arm quickly in and out the sleeve with a springy motion. Finish letter with a pause. Use graceful movement in compound curve exercise.

www. www

INSTRUCTIONS FOR PRACTICE

This tall, small w exercise needs to be made with more vim and more in-and-out movement of the arm than the small w exercise. Retrace center of letter as far downward as you can, and keep turns narrow on base line. The double-turn exercise needs to be practiced frequently with perfect freedom and ease.

Begin and finish W like V. Retrace center. Use quick, elastic arm action. No wrist or finger movement necessary. Finish with care.

W W W W W W WWW WWW

FORM STUDY.

The **W** is composed of principle 12 and principles 2, 1 and, 2 modified. It resembles a small **w** grown tall. The second form looks like **U** or **C**, and the last one looks like **M**. Avoid these errors.

INSTRUCTIONS FOR PRACTICE.

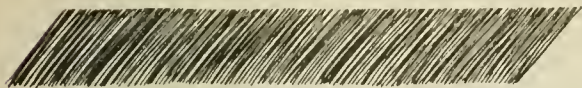
In making this letter, use a graceful movement in the beginning part, and finish the letter quite high so as to keep it from resembling U or M. Finish it with a dot or blind loop. The three letters joined make a very pleasing and helpful exercise. See with what real freedom and grace you can make them, using pure arm movement.

Arm movement. Correct position. Watchfulness of turns and angles. Care in dot of i and cross of t. End well.

Winter Winter Winter Winter Ww

The Arm Movement Method of Rapid Writing.

See how straight and uniform in slant you can make the exercise. A little finger action is allowable in t-like form.



l a l a l a l a l a

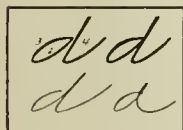
INSTRUCTIONS FOR PRACTICE.

Try to produce a gray-like effect in compact or tracing exercises. Wide, open or black spaces should be avoided. About 200 down strokes should be made in a minute. Pen should not be raised throughout the exercise. Keep turn narrow at base of t-like form. Close a and make both turns the same in size and resting on the base line.

Begin d with a and end with uncrossed t. Make without raising pen. Close a part and retrace top carefully.

d d d d d d d d d d a d a d a d t d t d t d

FORM STUDY.



The **d** is composed of principles 3, 2, 1, and 4. It contains one oval, angle, retrace, and turn, as well as the letter **a**. The first defective form resembles **ct** or **cl**, while the latter looks like **a**, or an **o** with a flourish.

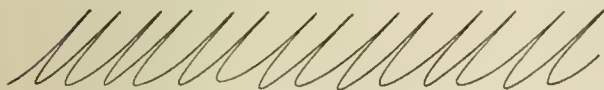
INSTRUCTIONS FOR PRACTICE.

Use enough arm movement to make execution easy and unrestricted or cramped, and enough hand and finger action to make the form precise and plain. The little finger need not slip much, if at all, in making any part of the **d** except the finishing stroke. The **da** and **dt** exercises are good forms for practice.

Each d should contain a good a. Close a part of d. See that little finger slips freely and easily toward the right.

d i d d i d d i d d i d d

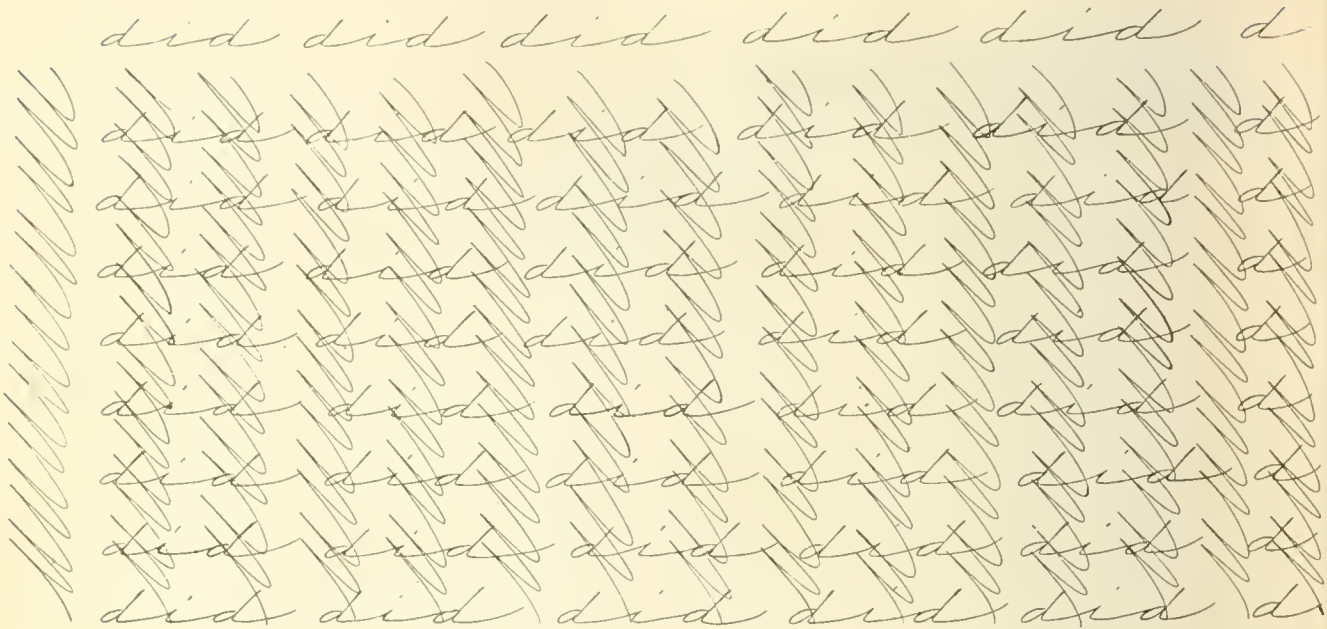
Make 70 tall u's a minute. Keep down strokes straight. Second form at rate of 100 down strokes a minute.



INSTRUCTIONS FOR PRACTICE.

Use a free, forceful, in-and-out movement in these forms. The second exercise will demand more gracefulness of motion than the first, and a trifle less speed. Real grace rather than a high rate of speed is needed. Watch spacing, slant, and height, as well as quality of line. The latter tells many secrets as to kind of movement you are using, and whether your touch is too heavy or light.

The Arm Movement Method of Rapid Writing.



MODEL PRACTICE

This is an example of cross-line practice—of practicing crosswise over that which had been written. Such practice saves paper, encourages writing in a direct line, and aids one to space regularly and practice systematically. First the word **did** was written and then the **u** exercise was practiced crosswise over it. At least every third copy in this book can be practiced advantageously this way.

The U begins like W and ends like A. Second style is used to join to small letters. Use an easy movement.



FORM STUDY.



The **U** is composed of principles 12, 2, 1, and 3. The second form looks like **I** with a fancy finish, and the last one is too narrow and hook-like in the beginning.

INSTRUCTIONS FOR PRACTICE.

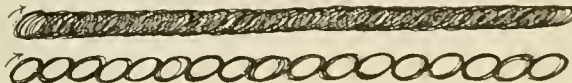
Cultivate a light, smooth, uniform touch of the pen to the paper. It encourages freedom and grace in movement. Last turn in second style **U** should not be more rounding than the first. Check the motion slightly in making it, and in joining two small letters. End the first style toward the right so it will not resemble **Y**. Retrace second part at top and begin it and similar letters with a firm, emphatic dot, or small loop.

The Arm Movement Method of Rapid Writing.

End U with a gentle curve pointing downward toward the right, or join carefully to small letter. Use an easy, gliding movement.

Union Union Union Union Un

Sit healthfully. Keep pen in good condition. Make exercises with a quick, springy motion. Study form carefully, and criticise closely.



INSTRUCTIONS FOR PRACTICE.

Use push-and-pull movement in the first exercise, and a quick, reverse-oval motion in second and third. Little finger should glide freely in the straight-line form, jog gently toward the right in the second, and rest in forming each oval in the third. This reverse oval movement needs careful attention as we have not had much practice thus far upon it. Be patient, persevering, and systematic in your practice.

Make first part of p with a forceful, in-and-out arm movement. Second part resembles reversed d. Retrace lower part carefully.

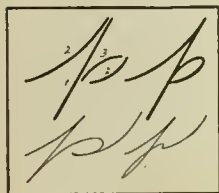
p p p p p p p p p p p p p p p p

FORM STUDY.

The **p** is composed of principles 2, 1, 3, and 2, the two first of which are modified by being longer. The letter contains an inverted **d** with a projected angle instead of a turn. The first common fault resembles **js**, while the latter might be mistaken for **f**.

INSTRUCTIONS FOR PRACTICE.

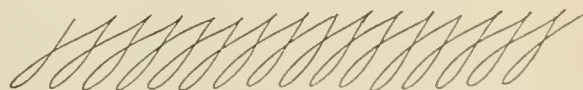
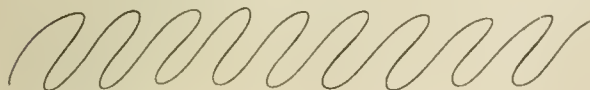
Use plenty of fore-arm or hinge action in making first and second strokes of **p**. Make the letter without raising the pen and finish the same as **s**. Make the second part with a quick, circular action, pausing as the letter is completed before joining to the next as in the **P** exercise. Use little or no finger action, and do nothing with a slow, dragging motion.



Write the word without raising pen. Compare size of ovals in p and d; also shape. Use an easy, arm movement.

penned penned penned penned

Use a graceful movement in making first exercise. Pause slightly at top of second exercise and keep loop full.



The Arm Movement Method of Rapid Writing.

INSTRUCTIONS FOR PRACTICE.

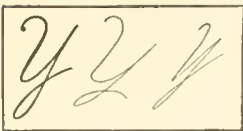
Use pure arm movement in these exercises. Avoid spasmodic action and endeavor to develop a smooth, regular, firm yet free arm action. Keep the crossing high in the second exercise, the top sharp and the bottom rounding. See that the fore-arm acts diagonally in-and-out the sleeve in making the lower loop form.

Begin Y like U and end like snail y. Cross on base line. Retrace second part at top. Use arm movement.



FORM STUDY.

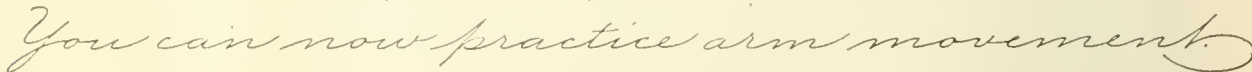
The Y resembles U and is composed of U and y combined. Avoid the errors shown in the second form by keeping down strokes uniform in slant. The last form lacks width and grace, having been executed with a cramped movement.



INSTRUCTIONS FOR PRACTICE.

Use a free up-and-down or in-and-out movement of the fore-arm, causing the elbow to act somewhat like a hinge. The Y contains two turns, an angle, and a loop. Crossing should be on the base line and not below as is the tendency. There is no need of any finger action in this letter. Use a springy, graceful arm movement at all times and you will sometime know from experience what real ease and grace in writing are.

Use arm movement. Watch spacing between words. Keep short letters uniform in height. Keep down strokes on same slant.



INSTRUCTIONS FOR PRACTICE.

See that the little finger slips gently toward the right in sentence writing. As a rule, write each word without raising the pen. Think of spacing, slant, turns, angles, loops, retraces, etc. while writing. In other words, **think good writing and good writing will be the result.**

Use an easy, rapid, rolling arm movement in the first exercise, and a semi-rolling movement in the second.



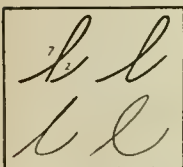
Use arm movement. Keep crossing low by curving up stroke. Check motion near base line so as to keep turn narrow.



The Arm Movement Method of Rapid Writing.

FORM STUDY.

The l is composed of principles 7 and 2. It contains an angle, loop and turn; also an i. The first common fault looks like and uncrossed t, and the second looks like one style of the capital C. Loop or extended letters are from two to three times as high as the short or minimum letters. The crossing should be low.



INSTRUCTIONS FOR PRACTICE.

Use arm movement and, if you can do better, a little finger action in conjunction with that of the arm. Curve the up stroke more than the down, and see that the arm moves freely in-and-out of the sleeve in making loop. Keep loop full by curving up stroke considerably and making crossing low. Make the l exercise without raising the pen; also the l and t except the crossings.

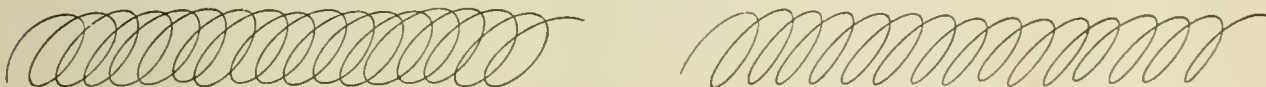
Make freely with arm movement. Use but little finger action. Check motion to form short turn at base.



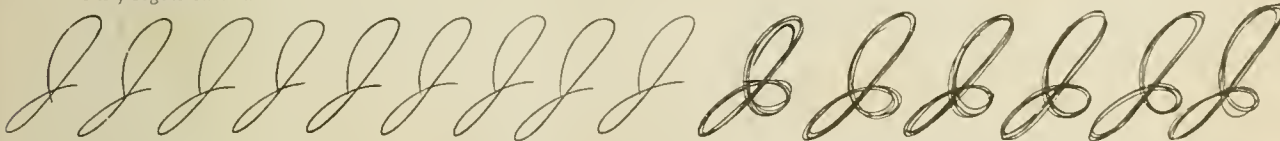
INSTRUCTIONS FOR PRACTICE.

Keep loops full and rounding at top by using a free, semi-rolling motion of the arm. Watch spacing and slant, keeping slant of u to conform with the l's. All turns on the base line should be equally rounding or angular. See that little finger glides freely in the long connecting and upward strokes. It should slip downward in the loop also, but by coming to a halt or standstill near the crossing the arm motion can be checked sufficiently by the time the base line is reached to form a short turn and avoid an angle or a big round turn.

Let arm roll freely in reverse oval exercise. Make reverse loop exercise with semi rolling motion. Watch spacing.

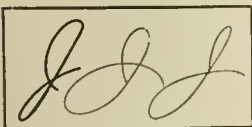


The J begins same as reverse oval exercise and ends like Y. Cross on base line. Make tracer without checking the movement.



FORM STUDY.

The J is composed of principles 3 and 8 modified by being longer. It ends like the small letter j. The second form resembles l, and the last is too large below the base line.



INSTRUCTIONS FOR PRACTICE.

Drive the arm out of the sleeve to make the first upward stroke. Make the long downward stroke as straight as possible without forming angles at top or bottom. Make at the rate of about one a second. Use a springy, lively arm motion in the tracer, thinking of form and freedom all the while.

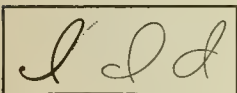
The Arm Movement Method of Rapid Writing.

The l begins like j and ends like s and principle 13. Let arm roll freely in the tracer. Think clearly.



FORM STUDY.

The l is composed of principles 3 and 13 modified. The second form resembles Q, and the last looks like d. Learn to be plain and unmistakable.



INSTRUCTIONS FOR PRACTICE.

Employ a free, semi-rolling arm movement in the l. Pause with pen firmly on paper in finishing the letter. Keep downward stroke nearly straight, and push the fore-arm directly forward in the sleeve in starting the letter. Use a light, elastic arm movement in the traces. See how springy the fore-arm rest near the elbow can become by proper relaxation and tension while practicing this delightfully easy and graceful exercise.

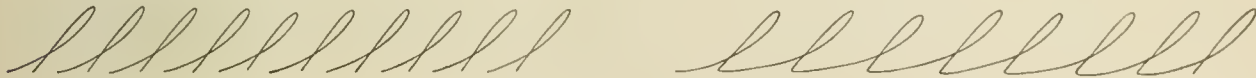
Put forth your most intelligent and enthusiastic effort each time and improvement will follow.

Improvement comes slowly at times. I

INSTRUCTIONS FOR PRACTICE.

Yes, improvement follows every honest effort. You may not see it at the time, but it has been made, either in the mind, in the muscle, or on the paper. Improvement consists of three kinds: subjective, muscular, and objective. Right effort (thinking) creates right action (muscle), and right action creates good writing.

Principle 7 is composed of right curve and straight line. Time 1, 2; 1, 2; 1, 2. About 75 in a minute. Arm movement.



INSTRUCTIONS FOR PRACTICE.

This is a good form to practice crosswise over previous copy. Uniform slant and spacing are two essentials which need attention until they become habitual. Keep crossing low and downward stroke nearly straight. Maintain turn at top and a free, arm movement. Slight finger action is helpful. It is excessive finger action that is tiring and detrimental to graceful writing.

The h begins like l and ends like n. Keep down strokes parallel. Begin and end quickly, but pause at angle.



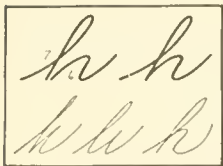
The Arm Movement Method of Rapid Writing.

FORM STUDY.

The h is composed of principles 7 and 6. It contains two angles, one loop, and two turns. The first common fault resembles lc and the second li. The last is too crowded by the second part being made too close to the first.

INSTRUCTIONS FOR PRACTICE.

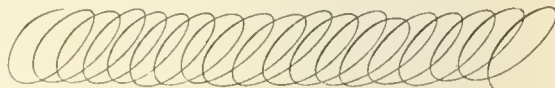
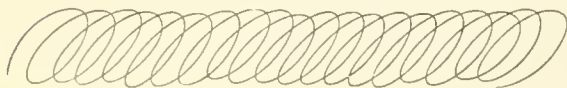
Make loop with a quick, elastic arm action, pause at base, and then finish with a graceful, gliding, lateral motion. Be careful to make upper turn in second part of h as rounding as the lower turn.



Retrace r's carefully. Close a. The h has one angle and two turns. Begin and end word freely. Check action at shoulder of r

hurrah hurrah hurrah hurrah h

See how easily, uniformly, and lightly you can make these oval exercises. Use pure arm movement. 200 ovals a minute.

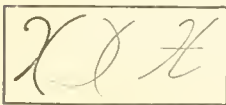


The X resemble H, both parts beginning the same. Use second style when joining to small letters. Keep last turn narrow.

x x x x x x x x x x x x x x x x

FORM STUDY.

The X is composed of principles 11 and 3 modified. The second part begins like the second part of H and ends the same as A. The second form resembles l made with two strokes, and the last looks like H.



INSTRUCTIONS FOR PRACTICE.

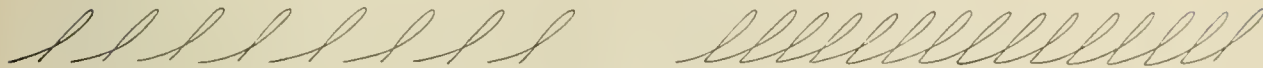
Use a semi-rolling movement in making the X. Try to have the two parts merely touch. See with what real ease and grace you can make the letter. You must learn to relax muscle sufficiently for real freedom and yet to tension it enough for perfect control. Somewhere between a cramped condition and looseness the true condition exists. Find it.

Two, quick, half-circular impulses make the X. See that the little finger glides toward the right in small letters.

Xenia Xenia Xenia Xenia

The Arm Movement Method of Rapid Writing.

Keep down stroke nearly straight and crossing low. Use but little finger action; main'y arm movement. Turn at top

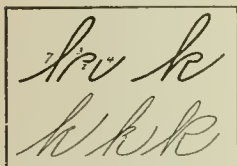


The k begins and ends like h. Second part resembles capital R. Make small oval horizontal. Time, 1, 2; 3, 4; 1, 2; 3, 4. Pause at angle



FORM STUDY.

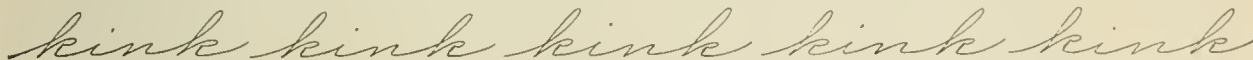
The k is composed of principles 7, 3, 2, and 4; the 3 and 2 being modified. The first defective form looks too much like h, because the little oval is too small. The second form is too crowded, and the last resembles the capital R.



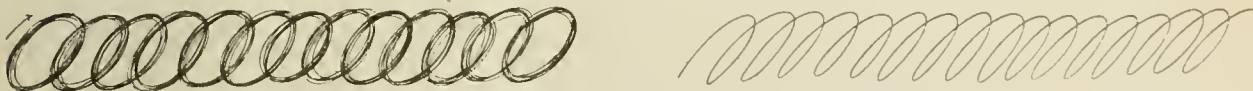
INSTRUCTIONS FOR PRACTICE.

Pause at the base line after making loop, but do not raise the pen. The last down stroke in k should be the same slant as down stroke in loop. Make each part with a quick, springy action, using the fingers a very little if desired. Second part is made same height as r and s, which is about one-fourth higher than such letters as i, n, and w.

See that elbow acts like hinge in making the loop. Finish k with narrow turn. Little finger should glide from letter to letter.



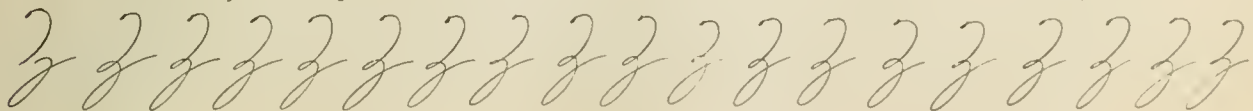
Neatness, sureness quickness, are all desirable. Acquire them. Keep a good position. Secure regular spacing. Avoid angles.



INSTRUCTIONS FOR PRACTICE.

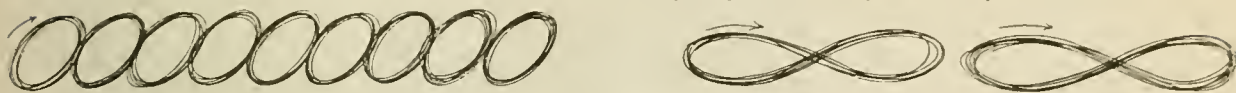
Use a free, full circular motion in the retrace, reverse oval exercise, retracing each one from six to ten times. Make the reverse loop exercise with a free, uniform, semi-rolling movement. Aim to have space between loops about the same as in them.

Use an easy semi-rolling movement. Keep crossing on base line, and little loop narrow. Elbow should be free.



The Arm Movement Method of Rapid Writing.

See how neatly you can retrace the reverse ovals. Let the hand swing easily from left to right in the compound curve exercise.

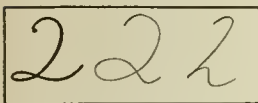


Make small loop and horizontal curve with care and gracefulness. First style joins to small letters. Avoid carelessness.



FORM STUDY.

The Q is composed of principles 10, 3 and 2. The loop in the second form is too large, and the last one resembles an L or an h. The small loop should be horizontal.



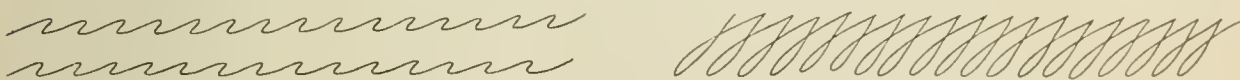
INSTRUCTIONS FOR PRACTICE.

Use a free arm movement but check or restrain the motion while forming the loop, or it may become so large as to resemble S. The first style is intended to join to small letters, but the second is not so intended. Begin with a definite dot of small loop and end with a lateral curve. The space between the down stroke and the finish in first style is not as wide as you might suppose. The tendency is therefore to make it too wide.

Quality and quickness are in demand. Watch detail. Think good writing. The pen will soon produce it.

Quickness is commendable 2

This little double-turn exercise needs to be made with free, gliding, graceful action, without pauses. Keep loops full.

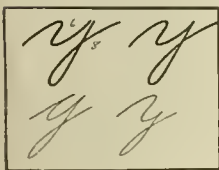


Begin y like v and end like j. Cross on line. Maintain two turns, an angle, and a loop.



FORM STUDY.

The letter y is composed of principles 6 and 8. It begins as n finishes, and ends like j. It is an inverted h. The first defective form resembles g, and the second looks like a capital Y. Begin the letter with a graceful, gliding movement and end it with almost pure hinge motion at the elbow. Little or no finger movement is needed. Join the four y's without raising the pen and end with a graceful flourish.



The Arm Movement Method of Rapid Writing.

Use enough arm movement to write easily; depending upon carefulness for control. Watch turns, angles, and loops.

styly styly styly styly styly styly

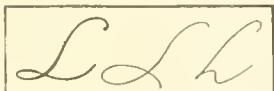
INSTRUCTIONS FOR PRACTICE.

This is an excellent word for practice. Aim to make all loops same size and slant. The elbow should act like a hinge in making loops, and especially in making the long double-curve from bottom of *y* to top of *l*. Keep down strokes nearly straight, and slant lower loops no more than upper loops.

Use a free, lateral arm movement in first form. Let arm act quickly in last exercise. Keep upper and lower loops same size.



Begin L like C and end like Q. Curve down stroke nicely by using a graceful movement. Keep loop small.



FORM STUDY.

The **L** is composed of principles 13, 3, and 2. The second form resembles **S**, and the last looks like **h**. The loop should be about horizontal.

INSTRUCTIONS FOR PRACTICE.

The **L** being composed of two compound-curves is the embodiment of gracefulness. To execute it successfully, a graceful movement is necessary. Gracefulness of action is the result of a well-trained muscle, which, in turn, is the product of rhythmical thought and training. The exercises preceding the **L** are calculated to develop a symmetrical action and are therefore worthy of faithful practice. See how gracefully you can cause the pen to caper over the paper. The **L** will tell the tale. See that it tells nothing but good tales—tales of patient practice and graceful action.



Let "how easily and how well" be your motto. Write each word without raising the pen. Observe spacing. Sit healthfully.

Learn to write easily and well.

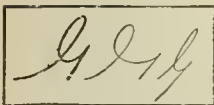
Check motion at top to keep turn narrow. See how well you can now make the 5th principle exercise.



The Arm Movement Method of Rapid Writing.

FORM STUDY.

The **G** is composed of principles 7, 2, and 1. Second **G** is too wide, and the last is too narrow.



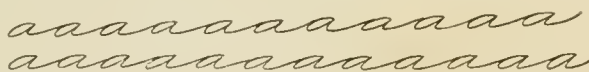
INSTRUCTIONS FOR PRACTICE.

Make loop long by keeping crossing low. Make both downward strokes in second style parallel. Start the letter with a graceful, forceful, upward fore-arm swing. No finger action is necessary. Learn to be quick without being hurried, and sure without being cramped. Exercises will aid you to do it. Practice them faithfully.

Use a free, gliding motion from letter to letter. Spacing is wide between letters, not in them. End *g* and *y* gracefully.

Gaining a little day by day

Make tall small *o* exercise with springy, in-and-out arm movement. Close *a* carefully and make last down stroke straight.

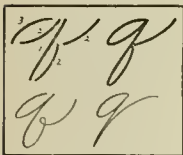


The *q* is composed of *a* and lower, reverse loop. Make loop with quick, in-and-out arm movement.



FORM STUDY.

The **q** is composed of principles 3, 2, 1, 2, and 2. The first defective **q** is too rounding, and the last too angular.



INSTRUCTIONS FOR PRACTICE.

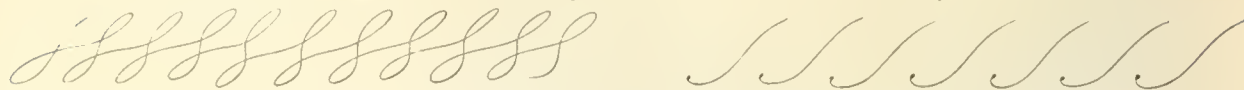
The little finger may rest while making first part of **q**, but it may slip in the loop part. Close loop on base line and finish like **a**. Join the letters without raising the pen. A slight pause may be made in finishing loop if desired. Avoid broken, kinky lines. Keep the fingers from acting excessively. A little finger motion is advantageous to good form and exactness of detail but too much is destructive of ease in execution and grace in form.

Quell, control movement. Loops should be same size. Turn should be the same. Do not raise pen in word.

quell quell quell quell quell quell

The Arm Movement Method of Rapid Writing.

Use a graceful, elastic arm movement. Make all loops same size. Count, 1, 2; 1, 2; 1, 2 for stem; 50 a minute.



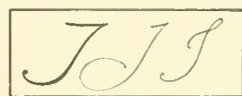
Stop lateral motion suddenly at angle, and make stem with springy arm movement, pausing at dot. Space regularly.



FORM STUDY.

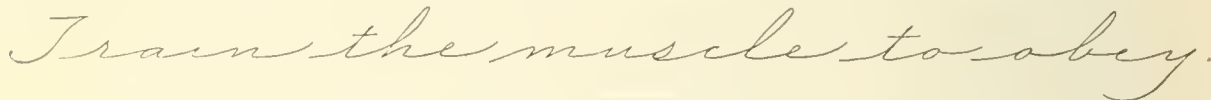
The **T** is composed of principles 1 and 13. The second letter resembles **J** and the last looks like **l**. Avoid these and other errors. Study form critically.

INSTRUCTIONS FOR PRACTICE.

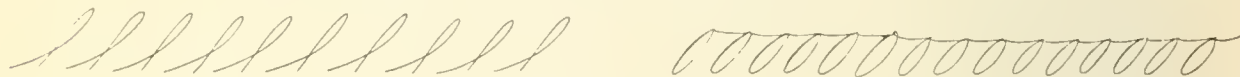


Start freely toward the right with straight line in making the **T**. Pause but little at angle, and make stem with a downward and then leftward sweep of the pen, using pure arm movement.

Good writing is first a matter of correct training, and then of habit. Good writing is a valuable habit.



See that arm acts like hinge at elbow in making loop. Use springy, in-and-out arm movement in tail o exercise.



Make **f** without raising pen. Begin and end as **l** with lower loop -s in **q**. Loops should be same size.

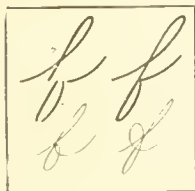


FORM STUDY.

The **f** is composed of principles 7, 1, 2, and 2. It contains an **l** and **i** and the lower part of **q**. The first common error causes it to look like **b**, and the last contains a flourish. Be as careful about finishing letters as beginning them, and your writing will be legible.

INSTRUCTIONS FOR PRACTICE.

See that fore-arm acts like hinge at elbow in making the **f**. Close lower loop as you come to the base line from below. Begin and end the letter with principle 2. Make at least six **f**'s joined without raising the pen, pausing slightly in finishing at the base line. Use a quick, light yet firm arm movement with a little finger action if desired.



The Arm Movement Method of Rapid Writing.

The four loops, and the four turns on base line, should be the same. Use plenty of push-and pull arm movement.

fife fife fife fife fife fife fife fife

Curve up and down strokes equally. Use graceful, twist-like arm movement. Curve stem slightly and end firmly.

Handwritten practice strokes for the letter 'S' in cursive script, showing multiple connected 'S' characters and a series of continuous, flowing 'S' shapes.

Make top horizontal. Cross neatly. Curve down stroke gently. Use easy arm movement. Keep a good position.

f f f f f f f f f f f f f f f f f f

FORM STUDY.

The **F** is composed of principles 1, 13, and 1; also of the **T** with a cross. The last form resembles **I** or **T**, and the second lacks width and without the cross looks like the long **s**. Learn to be precise about detail. Be particular with little things. A good hand will follow.

Yes, care is the secret of good writing. Watchfulness of details, and care in execution constitute nine-tenths of all good writing.

Finish each word and letter with care.

Time, 1, 2, 3, 4; 1, 2, 3, 4; about 80 to the minute. Pure arm movement. Drop with connecting stroke, and end with flourish.

Handwritten practice of the letter 'S' in cursive script, showing two variations of the letter.

INSTRUCTIONS FOR PRACTICE.

This is an excellent, old-time, well-tried exercise. It is fine for developing a graceful movement, and gaining control of the pen. Practice it frequently. It is worth its weight in diamonds, "and then some." See how expert you can become practicing it. No other one exercise, perhaps, contains such a pleasing arrangement of lines.

The Arm Movement Method of Rapid Writing.

Keep a good position. Use good pens and paper. Study as well as practice. Little letters should be uniform in height.

Arm movement makes writing easy

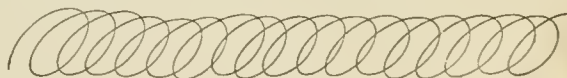
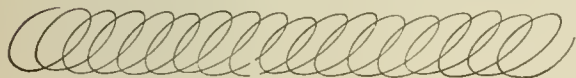
INSTRUCTIONS FOR PRACTICE.

After writing the above sentence, compare it with some of your writing before beginning this series of lessons. Is your writing easier? It certainly is, unless you have ignored the instructions. Is your writing more uniform? If you have studied and criticised as well as practiced, it certainly is. After examining carefully your writing at the present stage, review such portions of the work you are needing before proceeding to the next part.

This and the previous sentence contain the secrets of learning to write well. They contain in a nutshell the essentials of good writing.

Study form and practice movement.

Use a uniform, rolling, non-spasmodic arm movement in these exercises. Keep elbow near edge of desk or table.



The Arm Movement Method of Rapid Writing.

PART SEVEN OR BOOK SEVEN

Comprises all of the capitals, small letters, and figures; movement and letter exercises; all graded and arranged to facilitate the learning of a practical, graceful, easy, rapid hand, with specific instructions for pupil and teacher accompanying each copy.

Part Seven or Book Seven should not be attempted or practiced until Parts Five and Six have been faithfully studied and practiced on the part of both teacher and pupil, as the work therein is more simple than, and leads to, that which is presented in Part Seven.

Every third copy is a review, or a prelude to that which follows. It is also intended to be practiced across previous practice.

Capital letters are presented according to their appearance, the easiest ones first. The small letters accompany the capitals, many of which are similar in appearance and construction. The diminishing form of the capitals not only leads to more practical skill in capitals, but it leads also to excellence in small letters.

Form and movement are presented together; the two so interwoven that one can scarcely avoid a good hand writing. The way is so clear, the guide boards so numerous that the road to good writing is about as plain and easy as experience and effort can make it.

Movement has been presented in its simplest and most practical garb. All intricate and impractical exercises and forms have been eliminated, and only the practical and progressive presented.

The sentences are not only models of practicability, but they contain the essence of common sense instruction and information relating to penmanship, and not to some foreign and unrelated thought and work. The sense in the sentence helps the pupil to "stick to his task" by keeping his mind upon it, and not by taking it away, and into other channels.

Sit healthfully. Watch angle of paper. Use arm movement and rolling, rapid, continuous motion. 200 down strokes a minute.



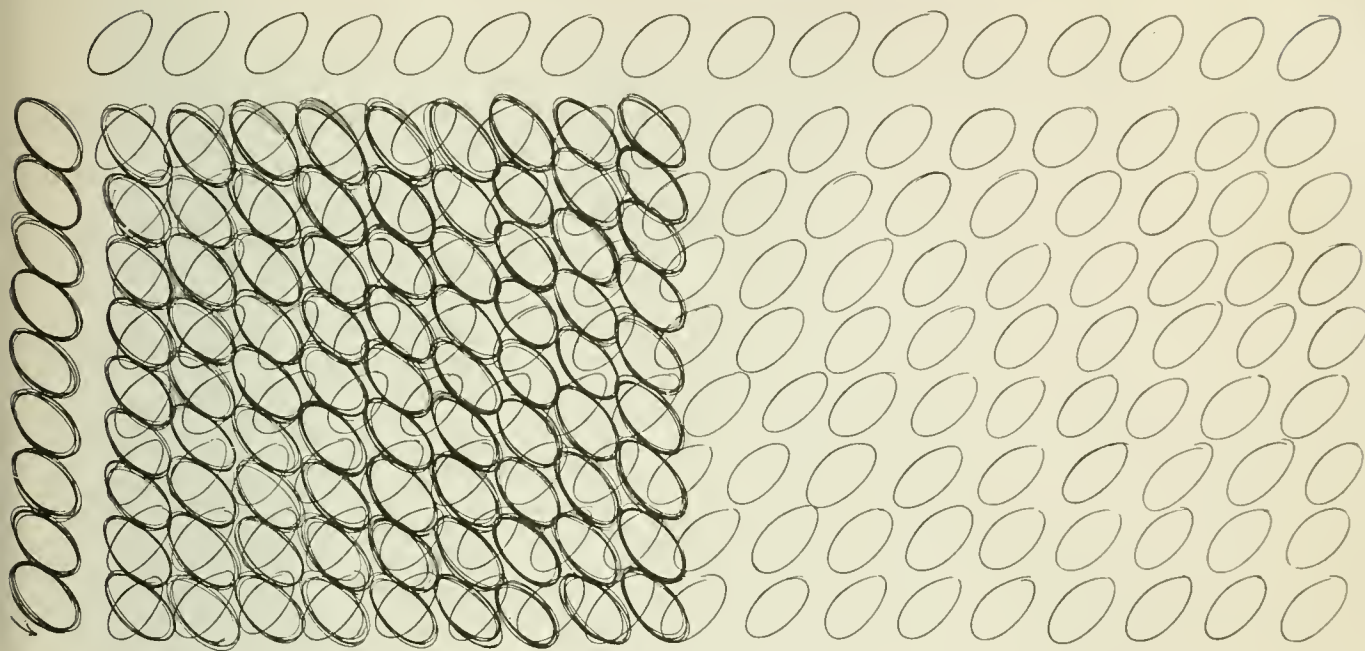
INSTRUCTIONS FOR PRACTICE.

Aim to secure uniformity in height, in spacing between down strokes, in slant. Aim also to secure a uniform touch of the pen to the paper. Quality of line reveals quality of movement. Therefore see that the line is smooth and graceful, revealing lightness and yet firmness of touch, and a free, fairly rapid arm movement. Sluggishness of motion is as bad as finger motion. Strike out boldly from the start and continue until you subdue the motion by tiring and subduing the muscle. Fill page upon page of each exercise until you can make it uniformly well.

Count. 1, 2; 1, 2; 1, 2; about 80 a minute, or 60 if an extra motion is made between each form. Curve sides equally.



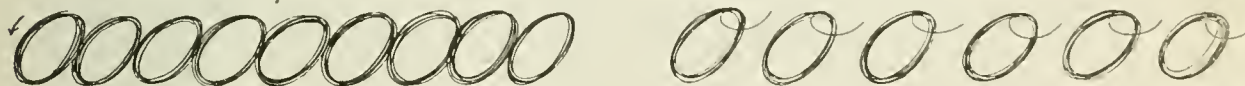
The Arm Movement Method of Rapid Writing.



MODEL PRACTICE.

This plate shows how to practice advantageously. Nothing so encourages improvement as systematic practice providing it is not **slow** practice. Learn to secure a neat general effect and arrangement without sacrificing freedom. After filling one or more pages of principle 9 or the direct oval, turn the paper and practice crosswise over it, and equally systematic, then retrace direct oval. Let the eye be the guide instead of blue lines. By keeping the blotter upon which the hand glides straight with the paper, it will be quite easy to keep the writing straight.

Use pure, rolling, rapid arm movement. Retrace 6 times. Finish like O. Curve both sides equally. Watch spacing.



Little finger slips in making capital; rests in small o. Diminish capital gradually. Use arm movement. Close letters at top.

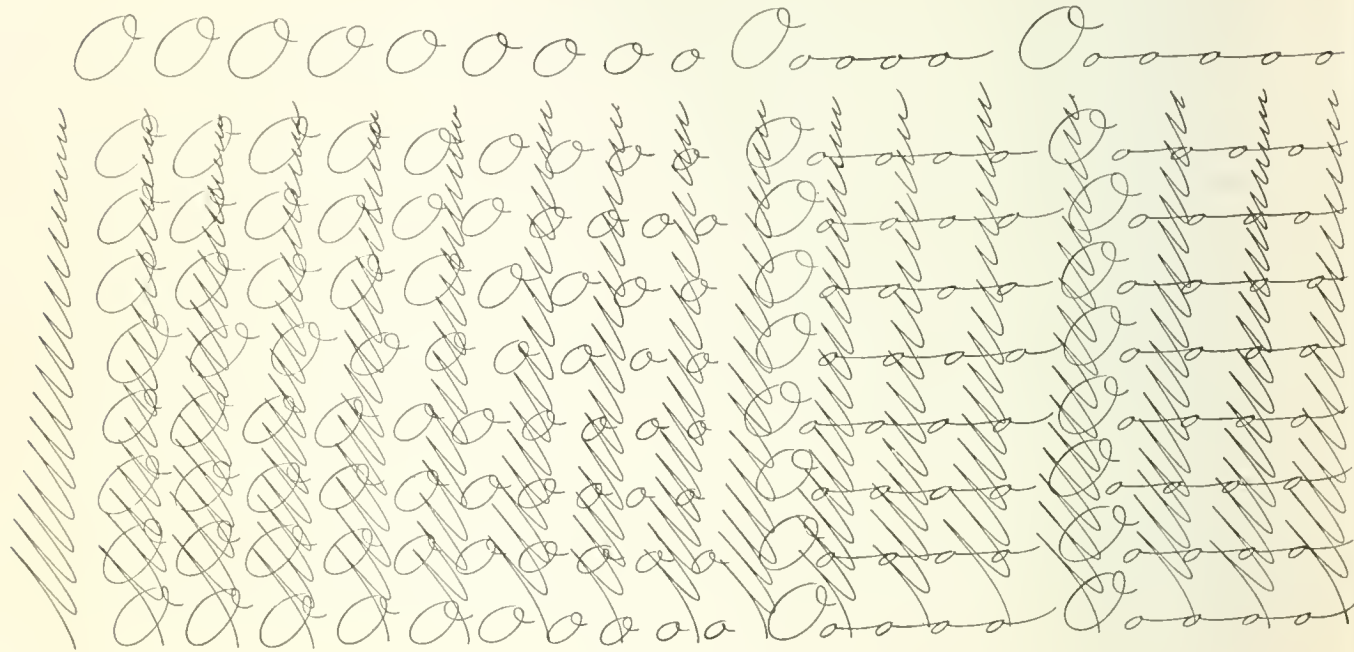


The Arm Movement Method of Rapid Writing.

INSTRUCTIONS FOR PRACTICE.

Use pure arm movement in these letters. Employ a round, graceful, forceful, free, fairly rapid motion. Little finger may rest in small o but it should slip freely from letter to letter. Curve both sides of letters equally and see that slant and spacing are uniform.

Keep a good position at all times. Do not lean against chair back, nor against the table.



MODEL PRACTICE.

Right practice only produces improvement. Therefore be careful about the method of your practice so as to not use time and paper without profit. Systematic practice means careful practice and eye judgment. Good writing is more a matter of eye training and care in execution than anything else. Therefore be careful **how** you practice. This illustration is given to **show** how.

Think of each letter as you are about to make it. Think good writing until good writing becomes a habit. As you think so will you act.

Over and over until you learn. O

The Arm Movement Method of Rapid Writing.

Retrace A carefully and swing freely over the top with pure arm movement. Make down stroke straight in diminishing exercise.



Start letters leftward, not downward. Slant oval of small a more than of capital. Do not raise pen in small letter.



INSTRUCTIONS FOR PRACTICE.

Start the capital with a free, forceful arm movement, the motion proceeding from and centering at elbow. The beginning part of capital should extend to the right of the second part of the letter. Retrace second part and finish with a gentle curve toward the right. The small a needs to be begun more deliberately than the capital, with the little finger slipping less freely than usual. Close the small letter carefully, and make the second downward stroke straight.

Good writing can be learned. Care is the secret. Toil is the tool. Intelligent practice is the means. Perseverance wins.



Make about 200 down strokes a minute. Pure arm movement. Diminish oval gradually and therefore carefully.



Begin the letters with an emphatic dot; curve down stroke in small letter less than in capital. Use arm movement.



INSTRUCTIONS FOR PRACTICE.

Use a circular, quick but not spasmodic arm movement. Let the little finger slip freely in the capital, and from letter to letter in the small c. Do not raise pen in the small letters, nor in joining the capital to the small letters. Diminish capitals uniformly and keep small letters same height. End carefully, though quickly. Be sure to make dot of small letter well to the right of the downward stroke so as to keep it distinct from i. Be free but be careful at all times. Use arm movement.

The Arm Movement Method of Rapid Writing.

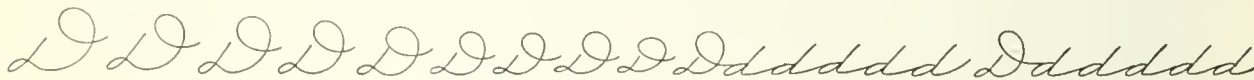
Force little finger to slip freely toward the right in going from letter to letter. Use fingers but little.

Command your pen and hand to obey.

Let the movement continue from O to O without stopping when pen is off paper. Diminish oval exercise gradually.



Begin D by pulling pen toward body and end with a free, rolling motion. Retroce stem of d carefully, and close oval.



INSTRUCTIONS FOR PRACTICE.

Begin both letters more deliberately than you finish them. End capital toward the right so as to join easily to small letters. Relax muscles of the arm to get freedom, but restrain them at the same time to get form. Learning to write is therefore both a matter of relaxation and restraint. Too much relaxation leads to looseness, and too much restraint leads to crampedness. Avoid the two extremes.

Thinking before you act leads to excellence. Watchfulness of spacing between letters is an essential quality in learning.

Do your very best and do it every time.

Diminish oval exercise uniformly. See that arm rolls freely in the E tracer. Use pure arm movement.



Make E with two, quick, circular motions without pausing at loop. Keep loop of e open by curving up stroke considerably.



INSTRUCTIONS FOR PRACTICE.

Use a pure, rolling movement in the capital, and a semi-rolling motion in the small letter. Keep small loop of capital pointing downward, and midway between the top and bottom of the letter. Make capital and small letters without raising pen. Always loop the small e, and never fail to begin the capital with dot or small loop. See how gently and smoothly the little finger can jog toward the right in making the small letters.

The Arm Movement Method of Rapid Writing.

Look, think, act. Study the form, determine what should be done, practice until you can do it and do it well.

Employ mind and muscle to learn.

Keep a good position. Think clearly in advance what you wish to accomplish. Make P tracer in two parts.



These letters resemble reversed d. Retrace both carefully, and end with reverse oval closea. Join letters without raising pen.



INSTRUCTIONS FOR PRACTICE.

Make capital with in-and-out movement of fore-arm and end with a free, reverse-oval motion. The first part of small letter is made with the push-and-pull motion, ending with a small reverse-oval motion; both letters being made much the same except the capital begins with the pull and the small letter with the push motion. Pause with pen on paper at ending of the small letter. Make without raising the pen.

Use a free arm movement; watch turns, angles, loops, and spacing; and employ an elastic action. Be systematic.

Practice freely, carefully, and skillfully.

Use pure arm movement. Make B tracer in three parts, the straight line first. Study proportion. Be free and be easy in action.



Begin capital with in-and-out arm movement; end with reverse oval motion. Pause at finish of b and make loop freely.



INSTRUCTIONS FOR PRACTICE.

B looks like Et reversed. Keep small loop near center of letter, and end with dot. Retrace first part at least half the height of the letter, and keep loop small. Curve up stroke of b considerably, make loop full, keep crossing low; finish with dot or small blind loop; and end toward the right, not downward. Use a steady, non-spasmodic action, and develop a light, smooth, graceful line. Remember that quality of line shows quality of movement.

The Arm Movement Method of Rapid Writing.

Heed the thought and study the forms in the copy. Use a free arm movement. Push on the upstrokes. Persevere.

Be watchful, Be careful, Be interested. B

Diminishing exercises tone movement and increase skill. Think clearly and quickly concerning finish of R tracer. Be careful.



Make R without raising the pen. Slant loop upward. Retrace first r carefully, and pause at shoulder of second r.



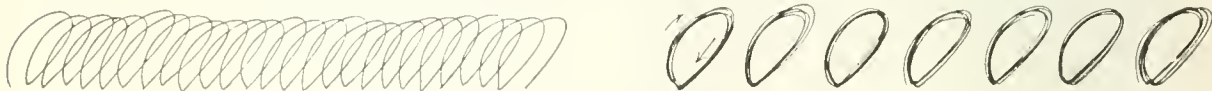
INSTRUCTIONS FOR PRACTICE.

See how clean and sharp and smooth and graceful you can make the lines. Good pens, ink, and paper; a free arm movement; and a light touch are necessary. See that you have the first and that you develop the second and third. Movement exercises develop lightness of touch, and retracing forms develop sureness and evenness. Movement exercises are as necessary to good penmanship as gymnastic or calisthenic exercises are to athletics and health.

"We learn by repetition." Write and re-write until progress is shown. Think how to practice advantageously.

Repetition is the secret of improvement.

Curve up stroke. Check motion at base without raising pen. Space carefully in first exercise and retrace carefully in tracer.



End K same as R. Second half of K should point toward the right. Do not raise pen in small letter.



The Arm Movement Method of Rapid Writing.

INSTRUCTIONS FOR PRACTICE.

Keep first down stroke of K quite straight. Start second part leftward not downward, and end toward the right. Check the motion near the base line of the capital in joining to the small letters so as to keep the turn narrow as in the small k. Small loop or top of second part of k should be quite horizontal. Keep last down stroke parallel to the first and make narrower than h. Use a free arm movement at all times with slight finger action in loops.

Writing requires skill, therefore training, mental and physical. Arm movement is difficult to acquire but easy when learned.

Knack is facility of performance. \mathcal{K}

Stop firmly on base line with first part of H. Begin second part with a free swing toward the left.

7777777777 KKKKKKKK

Begin both parts of H the same as K. Make down strokes parallel in both capital and small letters. Use arm movement.

K K K K K K K K K K h h h h h h h h h h

INSTRUCTIONS FOR PRACTICE.

Keep a blotter under the hand so as to keep the paper clean and to provide a nice place for the little finger to glide upon. Remember, the little finger should glide gently toward the right in going from letter to letter. It should also slip up and down in making loop of h, unless the fingers assist in forming the loop. Watch spacing and slant in making these letters. Finish small h with care so as to have two turns in the second part, both of which should be the same in size.

Plainness, rapidity, ease, neatness are the essentials of good writing. See how perfectly you can acquire and practice them.

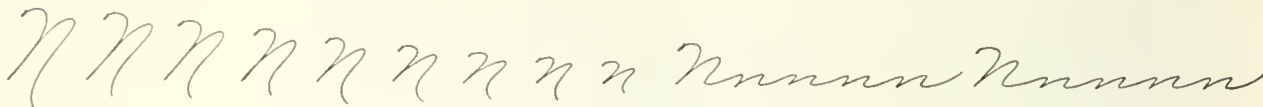
How well! How easily! How rapidly!

Make about 70 N's a minute. Keep top rounding. Retrace bottom. Diminish exercise gradually. Use arm movement.

Mmmmmmmmm Mmmmmmmmm

The Arm Movement Method of Rapid Writing.

Make N without raising pen. Keep down strokes parallel in both letters. Finish capital with a graceful turn pointing toward the right.



INSTRUCTIONS FOR PRACTICE.

Employ a graceful arm movement upon these letters. They are graceful when made well, and they are comparatively easy to make. Narrower, they contain the principles that are used in a great many letters and need therefore to be mastered. Stop now and then to observe your position, to examine the forms you have made, and to determine what to do to improve. Study as well as practice is necessary for the best results in the shortest time.

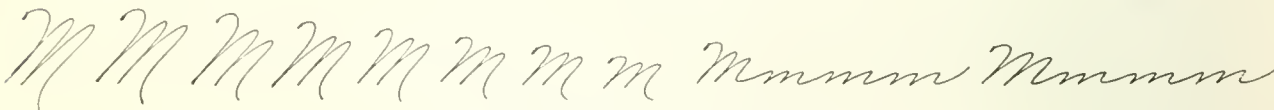
To-day, not to morrow, is the time to use arm movement. Watch down strokes. Finish words carefully.

Now is the time for improvement.

Use a rapid push-and-pull motion, making down stroke straight and retracing nearly half the height. Watch spacing.



Time, 1, 2, 3; 1, 2, 3; one count for each down stroke. Thirty-five capitals to the minute; sixty small letters to the minute.



INSTRUCTIONS FOR PRACTICE.

Fore-arm should act diagonally in-and-out of the sleeve in making the capitals. Retrace capitals half the height. The little finger should slip freely up-and-down in making the capitals, and toward-the-right in the small letters. Make down strokes straight in both letters, and see that each m contains four turns and two angles.

Uniform action means uniform penmanship. Movement exercises reduce unruly motions to orderly action. Wide spacing also aids.

Movement should be uniform.

Keep pen moving gracefully in this exercise. Push-and-pull, twist-like, pure arm movement. Diminish gradually.



The Arm Movement Method of Rapid Writing

The capital and small v are much the same. Both are made with an easy arm movement, and finished with a pause.

V V

INSTRUCTIONS FOR PRACTICE.

The letter is composed of two turns and a finish in the form of a blind loop or dot, which should finish high. Connect small letter with horizontal straight line. Little finger should slip freely from letter to letter. Always aim to have the little finger glide toward the right in going from one letter to another.

Use either y to end words, and either style of V. Write gracefully. Sit healthfully. Use good pens, paper, and ink.

Very truly yours. Very truly yours.

Employ, quick, elastic, in-and-out arm movement. Finish each letter with a pause and carefully. Watch spacing.

W W

Begin and end W the same as V. Pause in finishing both letters. Use a quick, elastic arm movement.

W W

INSTRUCTIONS FOR PRACTICE.

Finish both letters rather high and toward the right. Avoid finishing either form with an open or large loop. This is to insure legibility. Use a lively, elastic action, no finger motion being necessary unless it is in the finish, and then in the form of slight pen pressure. Practice page after page with watchful care. Time and toil are both essential to success—to lasting success. Writing is too valuable to be lightly won and too lasting to be quickly gotten

Grace in action insures ease as well as excellence in execution. Movement exercises develop gracefulness.

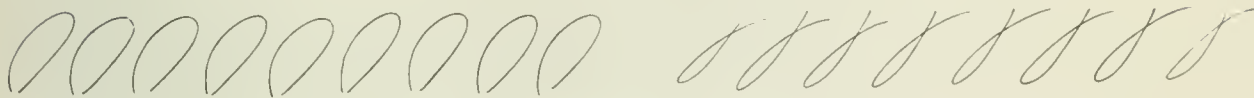
Write with a graceful arm movement.

Use rapid push-and-pull arm movement. Watch spacing in and between u's. Use good pens, ink and paper.

U U

The Arm Movement Method of Rapid Writing.

Time 1, 2; 1, 2; 1, 2; one form a second. Accent 2 in first and 1 in second form. Down stroke straight.



Drive arm out sleeve to start J; push-and-pull movement. Make down stroke nearly straight in both letters.



INSTRUCTIONS FOR PRACTICE.

The **J** is a long letter, but not a difficult one. Crossings should be on the base line. Lower loop should be smaller than the upper. Keep crossings of small **j** on the line also. Be careful to place dot just above the letter. Use fore-arm motion; the elbow acting like hinge. Little or no finger movement is necessary. Use a lively, graceful action and the forms will be graceful and good.

Up strokes are longer and more graceful than down strokes, and made more freely. Equal spacing between all letters.



Swing freely from the start, checking movement only after having retraced each from six to ten times. Keep form clearly in mind.



Start l with free outward movement of arm. Make i sharp at top; rounding at base. Dot it carefully.



INSTRUCTIONS FOR PRACTICE.

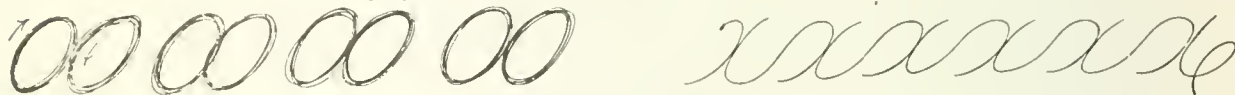
Use semi-rolling motion in making the capital. Keep top of **I** narrow or it may resemble **L** when joined to small letters. Keep down stroke of **i** straight. Use a free, gliding movement in small letters. Keep a good position, sitting nearly erect with spine straight. Watch angle of pen and paper, and use good materials—pens, ink, and paper.

The Arm Movement Method of Rapid Writing.

Watchfulness of details, and practice upon movement exercises, will produce improvement and make you a good penman.

Improve your penmanship now.

Learn to make ovals equally well either way around. Use graceful compound movement in X exercise.



Make X with semi-rolling arm motion; curving sides equally. Small x curved less than capital, but much like it.



INSTRUCTIONS FOR PRACTICE.

Review direct and indirect oval exercises preliminary to the practice on the capital X, using a free, graceful action throughout. Diminish the letter gradually, beginning quite large. Review principles 5 and 4 before beginning practice upon the small x. Both parts in both letters should touch gently and retrace at least a short distance.

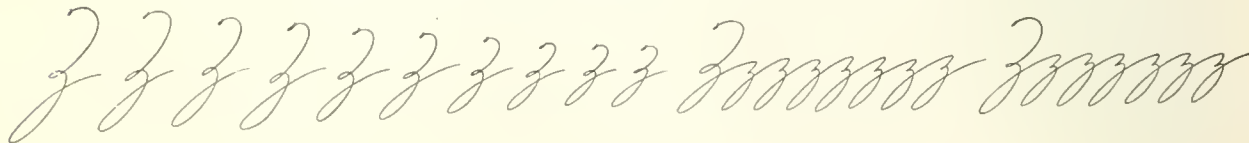
Generate enough power to carry the pen from word to word across the page with ease and freedom. Be watchful, too.

X is a graceful letter, if well made.

Notice that the oval exercise ends with a reverse loop. Use lively motion in the retraced Z. Keep loop small.



The capital and small z are nearly alike. What is the difference? Small z has but one loop. Use arm movement.



The Arm Movement Method of Rapid Writing.

INSTRUCTIONS FOR PRACTICE.

Down strokes in capital are curved the same. Loop in small letter is the same as n. capital except a trifle smaller. First down stroke in small z should be straight, the same as in n. Crossing in both letters should be on base line. Make the capital and small letters freely and without raising the pen.

Enthusiasm and love for excellence, make practice pleasant and work profitable. Use free arm movement and sit healthfully.

Zeal, rightly directed, always wins.

Practice large and small compound curve tracers with a free, graceful arm movement, crossing in the center.



This capital resembles Z and L. The small q resembles a and f. Loop in Q should be horizontal. Both end the same.

2 2 2 2 2 2 2 2 2 2 q q q q q q q q q q q q

INSTRUCTIONS FOR PRACTICE.

Begin capital Q with a rolling motion but merge it into a restricted, horizontal gliding movement. Begin the small q carefully with a restricted arm and hand motion, but end it freely the same as the capital. The little finger need not slip in the a part of q. Diminish capital gradually, ending with a good Q or figure 2.

Movement exercises and wide spacing between letters aid in overcoming unruly and uncontrolled action.

Quell the untrained muscle.

Use a free and twist-like or diagonal arm movement. Make loop small and horizontal in L.

llllllllllllllllllll L L L L L L L L

Employ a graceful movement in L and a slightly rolling action in the small l. Keep loop of capital small.

L L

The Arm Movement Method of Rapid Writing.

INSTRUCTIONS FOR PRACTICE.

To make the **L** successfully, one must perceive it clearly. It is composed of two compound-curves, and they demand grace of action to execute successfully. Begin the letter like **C** and **E** and end like **Q**. The small **l** needs to be made full with the crossing low; therefore curve up stroke considerably and down stroke but little. Loop of capital needs to be small or it resembles **S**.

Rapid, legible writing is in demand. Meet it by practicing faithfully upon exercises and watching turns and angles.

Learn to write well, and rapidly.

Use a graceful, twist-like arm movement in double loop exercise. Keep crossing low in S and divide oval equally.

Handwriting practice on lined paper. The first row contains a continuous cursive 'S' pattern. The second row contains a continuous cursive 'O' pattern.

See how gradually you can diminish the capitals, and merge them into small letters, as they are much the same.

S S

INSTRUCTIONS FOR PRACTICE.

Both letters begin and end the same. Use a rocking-like motion for the lower part of the capital and for the small letter. Begin and make the upper part of the capital the same as small l, ending like capital l. The little finger should slip or glide more freely in the small letter s than in most small letters. Use a graceful arm movement in both.

Simple forms, easy movements, and movement exercises develop speed and plainness. Use a gliding action in sentences.

Swift, plain writing is in demand.

Use semi-rolling movement in exercise. Make down strokes of G parallel. Keep crossing low. Use easy motion.

llllllllll *gggggg*

Begin G like l and S and end on base line with straight line. Begin g like a and end like j. Use an easy, arm motion.

G G G G G G G Gggggg Gggggg

The Arm Movement Method of Rapid Writing.

INSTRUCTIONS FOR PRACTICE.

The **F** is the same as **T** with a cross at the center. See how graceful you can make the down stroke. The small **f** is a combination of **l** and **q**. The upper loop should cross at height of **i** and the lower one should close at the base line. Use hinge and in-and-out movement for this letter. Some finger movement is not objectionable, but finger action should never be the primary motion.

Firmness and sureness make writing business like. Learn to push rather than drag the pen.

Force in writing is desirable. F

Swing gracefully from H to H. Think quickly in the E exercise, making about 80 a minute. Keep central loop small.

H H H H H H H H E E E E E E E E E E

Make down strokes firmly. Little finger need not slip. Fingers may aid arm. 7 and 9 extend below line.

I I I I I I I I 4 4 4 4 4 4 6 6 6 6 6 6 9 9 9 9 9 9 7 7 7 7 7 7 7

INSTRUCTIONS FOR PRACTICE.

The little finger should serve as the center of control in the execution of figures. Be sure. Be firm. Be quick. Be neat. Be systematic. Figures are used more and more, and each year in this commercial era, they mean more and more. Great accuracy in their use and meaning is therefore necessary. Meet the need by doing good work quickly. Now is the time to learn.

Study and practice are the keys which unlock the door to good writing. Be enthusiastic and persevering.

Form study and movement practice win.

Notice similarity. The 8 is a reversed S, and its finish may extend above as 6. Be sure. Be plain. Be quick.

2 2 2 2 2 2 3 3 3 3 3 3 5 5 5 5 5 5 8 8 8 8 8 8 8 0 0 0 0 0 0

Be in love with your work. Use your brain to direct your hand. Success will follow. Use arm movement.

Employ Heart, Head, and Hand to Learn.

The Arm Movement Method of Rapid Writing.

Make figures in columns by thinking of columns so they may be added quickly and correctly. Be neat and plain.

1432	8630	2378	8962	7319	1234	3579	123
7058	7241	0381	1740	6204	5678	2468	456
0297	9082	9614	5231	5320	9012	0357	789

INSTRUCTIONS FOR PRACTICE.

The essential of writing is to write straight across the page. In figures, the essential is to make them in columns, even though there are no vertical rules to guide. Learn, therefore, to make figures vertically one beneath another. This aids greatly in rapid, accurate adding. Plainness, quickness, and vertical columns are the trinity of essentials in figure making. See how expert you can become in the making of figures!

Watch height of short and slant of extended letters, and spacing between letters and words. Use gliding arm movement.

A hand writing is a life companion.

Use fingers as well as arm. The characters stand for cents, dollars, per cent, in care of, and account.

¢ ¢ ¢ ¢ ¢ \$ \$ \$ \$ \$ % % % % % ¢ ¢ ¢ ¢ ¢ a/c a/c a/c a/c

Compare your writing now with that when you began. Have you improved? Wherein can you see to improve still more?

Specimen of my plain penmanship

The Arm Movement Method of Rapid Writing.

PART EIGHT OR BOOK EIGHT

Comprises exercises, sentences, proper names and addresses, joining of capitals, rules for spacing, variety of hands, business forms, a complete letter, and practical lettering alphabets. Each copy is accompanied by terse, practical instructions for pupil and teacher.

Part Eight or Book Eight should not be attempted or practiced until Parts Five, Six, and Seven have been thoroughly studied and practiced by both teacher and pupil, as the work therein leads up to that contained in this part.

The work in Part Eight is in part a review and resume of previous work, as well as an advance in the direction of **actual business writing**, ending, as it does, with business forms and letter writing.

The examples of lettering are the embodiment of simplicity, plainness, ease, rapidity, and practicability. No one need to despair of lettering plainly, neatly, and rapidly if they will but follow carefully the instructions.

The work in this and the previous parts has been so thoroughly planned and explicitly presented in copies and instructions that no one need go further for a good hand writing. Follow the instructions and all will be well.

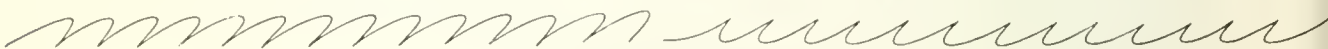
Use pure arm movement. Make about 200 down strokes a minute. Watch spacing between down strokes only.



Use a free motion but watch form closely by watching turns, angles, retraces, loops, slant, spacing, height, and up and down strokes.

Movement exercises make writing easy. M

Use a rapid, semi-rolling, pure arm movement. Make turns rounding, angles sharp, and down strokes straight.



Movement, movement, movement is the key to good writing. Form, form, form is the key to good writing.

Wide spacing increases ease W

Diminish exercise carefully—patiently—skillfully—gradually. It gives quantity and quality of action, as well as control.



The Arm Movement Method of Rapid Writing.

Use an easy, gliding arm movement at all times. Watch height, spacing, slant and quality of line. Watch position.

A space in width is the same as in height.

Begin second part of K with a free, forceful swing, starting toward the left. Keep turn narrow at base line.

KKKKKKKK K K.K. King, Knoxville, Ky.

Know good writing, practice faithfully, read good books, think good thoughts, and your services will be in demand.

Knowledge and skill are ever in demand.

This is the penman's favorite exercise. See how gracefully and well you can execute it. Space widely for the H.

S S S S S S S H H H H H H H

Use a quick, graceful, circular and gliding arm movement in first part of H. It makes a good exercise for practice.

Hon. H. H. Hammon, Hannibal, N. H.

Use the fingers but little even in extended letters. Make loops same in size, rounding at ends, and short.

Extended letters - t d p l b h k j y z g q f.
should be uniform in slant, size, and style.

INSTRUCTIONS FOR PRACTICE.

The slant of the extended letters is more important than their height. If they vary in slant it is much more noticeable than if they vary in height. Short letters should conform to long ones in slant. Therefore make the short letters on the same slant as the tall ones and the result will be pleasing as well as practical.

The Arm Movement Method of Rapid Writing.

Watchfulness of details, of common errors, and of movement used, leads to excellence. Study the thought as well as the form of the sentence.

Spacing between letters should be wider than in letters, and between words wider than between letters

INSTRUCTIONS FOR PRACTICE.

The spacing between words should not be so close that two words will appear as one, nor so wide that a letter or word appears to have been omitted. Let the eye learn to space, and then you will always have a rule with you. Be as careful about the ending of words as about the beginning. Watch details, and defects will disappear. Use a free arm movement at all times.

Use an easy, graceful arm movement in V and W, and a gliding arm motion in the small letters. Watch spacing.

V.V. Varian, W. Va. W.W. Warren, Wis. VW

If preferred, pen may be raised in R instead of retracing. Keep finish of P high so it does not resemble R.

RRRRRRRR P.B. Runnells. R

Learn to be yourself. Be self-reliant. Improve your writing by taking pride in it, and by making it your own.

Excellence in penmanship is more a matter of superior execution than of style.

INSTRUCTIONS FOR PRACTICE.

Be particular about the details of your writing. No other one thing will cause it to improve as much. Concern yourself with excellence rather than with peculiarity or individuality, as the latter will assert itself all unconsciously in due course of time. Keep down strokes nearly straight and parallel. Use arm movement to secure grace and freedom. Review movement exercises frequently. Keep a healthful position.

The Arm Movement Method of Rapid Writing.

Use in-and-out arm movement in M's; gliding, fore-arm movement in small letters. Watch spacing between letters.

M.M. Merriman, M. A., Minneapolis, Minn. M.

Pause at finish of G, but do not raise pen in writing the names. Use rocking-like arm action in the G's.

G.G. Gorman, Granford, Greenland. G.

Keep sleeve loose at elbow. Watch spacing between words. Use gliding motion and arm movement.

*The essentials of good writing are neatness,
plainness, ease of execution, and rapidity.*

INSTRUCTIONS FOR PRACTICE.

Be sure you aim right in your practice. Have something in mind that you desire to accomplish, and stick to it until you succeed. If your writing lacks ease and freedom; then think freedom and ease and win them by persistent review upon exercises. If it is form that you need; then think form, criticise closely, and observe details. Be enthusiastic over writing because of its utility or beauty. Then work will seem like play.

Watch slant of down strokes to keep them uniform. Use an easy movement at all times. Be careful and systematic.

N.N. Newman, New Milford, New Mexico, U.S.A.

Use a free, forceful, fore-arm movement to connect letters, and to propel the pen across the page. Watch spacing.

J.H. Jamison, Jr., Innmann, Iceland. J.

Keep letters uniform in height by using a free, graceful, gliding arm movement—free from left to right.

Good writing is more than a mere accomplishment; it is a modern business need.

The Arm Movement Method of Rapid Writing.

INSTRUCTIONS FOR PRACTICE.

Never before has good writing been so much in demand. No other one thing serves so well as a stepping stone to something better. Coupled with spelling and figures, good writing is a valuable acquisition, and easily within the reach of all who will but study and practice in the right manner—as herein illustrated and explained.

"Rapid writing is valuable slow writing is dead". See how much life you can put into your writing by using arm movement.

Large writing is sometimes necessary, and should be acquired.

Daintiness in writing means a refined quality not a bad thing to possess for occasional needs. See how freely and daintily you can write.

Small writing may be quite plain, and as it is sometimes required, all should learn to write a small, neat, plain hand.

Let the hand and arm rock or roll slightly in this rounding style. Curve the up strokes considerably. Use arm movement.

A rounding hand may be quite graceful, very plain, easy in execution, and serviceable.

INSTRUCTIONS FOR PRACTICE.

People differ in other things, why not in penmanship? There is no objection to this slight difference so long as the writing is perfectly plain to all, rapid and easy in execution. Individuality cannot be taught, but it may be guided into proper channels as it manifests itself unconsciously to the pupil. It is better to thus modify it under intelligent criticism than to allow it to develop into strange and peculiar styles. Then, too, by practicing the different styles here given, the hand is caused to act somewhat out of accustomed channels and in so doing acquires skill not possible in any other way. The writer after practicing thus for a short time can resume his regular style with increased skill and effectiveness, writing it better and easier.

Push the pen firmly toward the right in making the up strokes. Make turns narrow. Watch spacing. Write freely.

Some people prefer an angular hand and write it better than any other style, and some faster.

The Arm Movement Method of Rapid Writing.

Note location of salutation. School the eye to spacing. Accustom the hand to graceful action. Review exercises frequently.

Atlanta, Ga., Jan. 4, 1906.

Mr. James W. Kinsman,

Springfield, O.

Dear Sir;- Your favor of the second inst. is re-

INSTRUCTIONS FOR PRACTICE.

See that the general effect of your writing is good by seeing, 1st, that it is neat in appearance, 2nd, that it is orderly in arrangement, and 3rd, that it is graceful. The first comes by care; the second, by observation; and the third, by skillful practice. Use arm movement as a basis of execution as it is the secret and source of graceful, easy, rapid, successful writing. Watch spacing between letters and words, and keep margins straight.

One of many forms of closing a letter. Be careful in all of your writing. Use arm movement. Practice exercises often.

*Hoping to hear from you again, and
to be of service to you, I remain,*

Yours truly,

Wm. J. Armon

INSTRUCTIONS FOR PRACTICE.

It has been said that "order is Heaven's first law." If this be so, we have one good reason to believe that order in writing is a virtue not to be ignored. We do know, however, that system is the first law of doing and recording business as it is done today. You will therefore do well to begin now to form habits that are systematic. Writing is an excellent art to display such ability. It pleases the business man to see an orderly handwriting. Do you wish to succeed? Then learn to be systematic in your writing.

Study arrangement. Train the eye to see and the mind to judge space. Exercise care. Use a free arm movement.

180 N. High Street,
Columbus, Ohio,
March 16, 1906.

Mr. Samuel L. Inness,
Nashville, Tenn.

Dear Sir:-

Your favor of the ninth inst. is received and by this mail we send you the books requested and hope they may reach you in good condition, and please.

We are publishing a number of books upon educational topics which we believe to be timely and intensely practical.

Hoping to hear from you again, and to serve you in the book line, we are,

Yours very truly,

Practical Book Co.,

Per M. K. Hix.

Keep margins straight. Note beginning of paragraphs. Be careful about punctuation. Watch spacing between words. Be neat but not slow or labored in execution. Write plainly. Be neat, systematic, and sure.

The Arm Movement Method of Rapid Writing.

INSTRUCTIONS FOR PRACTICE.

Letter writing is an art no one should be ignorant of. More letters are written today than ever in the world's history. Letters are of more importance than they have ever been, containing as they do more important orders for goods, more explicit instructions for various lines of endeavor in art, in science, in commerce, and in matters pertaining to peace and war. You will therefore make no mistake by studying the art of writing letters. The first requisite in letter writing is to say exactly what you wish, and in good English. The second requisite is good form which involves arrangement and penmanship.

To secure good arrangement and good writing, you must study spaces and use a free movement.

Study arrangement. Note punctuation, capitalization, and abbreviation. Use a free arm movement at all times.

Boston, Mass., June 4, 1906.

Mr. Irvin P. Hannum,

Albany, N.Y.

Dear Sir;— Your favor of

INSTRUCTIONS FOR PRACTICE.

All capitals should be the same in height. All loop letters should be uniform in slant. The minimum letters should be regular in size. Think of the principles contained in each letter as you are about to execute it. Watch spacing between letters and words. Be careful to make a distinction between commas and periods. See how neatly and how orderly you can write the beginning of the accompanying letter.

A common Form of Receipt. Study its arrangement. Punctuate carefully. Use arm movement. Watch spacing between letters and words.

\$19⁶⁰

Minneapolis, Minn., Oct. 12, 1904.

Received of William A. Drummond, Jr.

Nineteen and ⁶⁰/₁₀₀ ————— Dollars
in full of account to date.

J. H. Cameron, Sr.

The Arm Movement Method of Rapid Writing.

Common Form of Note. Use the eye and exercise the judgment in such writing. Be careful and sure, yet free in execution.

16

Springfield, Mass., Nov. 4, 1906.

Nine months after date I promise to pay
James O. Williams Forty-five $\frac{1}{100}$ Dollars,
value received, with interest.

R. O. Jamison.

A Due Bill. There are many kinds. Learn to write this one well. Use a graceful movement. Practice upon exercises.

16

Orangetown, Pa., Apr. 4, 1905.

Due Aaron K. Bowerman, for value received,
Sixteen _____ Dollars
payable in merchandise at our store.

Simon, Peter & Co.

• The Arm Movement Method of Rapid Writing. •

A Simple Form of Account. Learn to rule neatly and accurately. Make all figures plain. Use an easy movement at all times.

New Orleans, La., May 3, 1906.

Mr. R. E. Sumner

To James H. Hammond

Dr.

		613 doz. M M W Books @ 96¢	588	48
--	--	----------------------------	-----	----

Common Form of Check. Note difference in size of script. See how to execute it. Persevere.

No. 61.

Chicago, Ill., Mar. 3, 1905.

Bank of Commerce

Pay to the order of Runner & Kingman Co.

Nineteen hundred and ¹⁰/₁₀₀ Dollars.

\$1900 ¹⁰/₁₀₀

M. M. Manner.

INSTRUCTIONS FOR PRACTICE.

Review exercises frequently. They make writing better and easier. Watch details. Have someone criticise your penmanship. Others will see faults which escape you. Exercise care at all times. Never scribble. Always do your best. Writing is too valuable an art to be neglectful of. It is always speaking for or against you. Make it of such character that it will always be for and not against you.

The Arm Movement Method of Rapid Writing.

Simple, Rapid, Practical, Single-stroke Lettering.

— *abcdefghijklmnopqrstuvwxy z* —
12344507890 — — — — — hnmuvwy yz
ABCDEFGHIJKLMN OPQRSTUVWXYZ & . A G K M N U V W Y Z

For Parcel-marking, Map-lettering, Mechanical and Architectural Drawings, Labels, Tickets, Indexing, Cataloging, Documents, Etc., Etc.

SIMPLE, RAPID, PRACTICAL, SINGLE-STROKE LETTERING.

This alphabet in variously modified forms has long since been the favorite with architects and mechanical draftsmen. It is script-like in construction, and about as plain as lettering can be.

Use pencil head and base lines for the minimum letters, and for the capitals, if you need them. Use a smooth, round-pointed pen, such as the Zanerian Medial, straight holder, and India ink.

Aim to secure uniform slant and spacing, not by rule but by the eye, and uniform width of stroke and letter.

Use a slow, deliberate, sure motion, letting the hand rest on the side. Paper should be held about the same as in writing, but a trifle closer to the eye and body.

Most of the small letters may be made without raising the pen, though there are no objections to raising it after making oval in a, or after long, straight stroke in b. The oval of b is made from the top downward.

Study and analysis will aid you to perceive form, and practice and experiment will enable you to produce form.

Practical Marking Alphabet

abcdefghijklmnopqrstuvwxy z ABC
DEFGHIJKLMN OPQRSTUVWXYZ
12344567890 ~ 111111111111

The Arm Movement Method of Rapid Writing.

PRACTICAL MARKING ALPHABET.

This is the old, ever-new, valuable, available style of lettering that is at once easy, artistic, and practical. Perhaps no other style of letter embodies in as large a measure all of these qualities.

The secret of its trinity of values lies in the fact that the strokes are similar in construction, uniform in slant, and gently curved with a swell shade. The compound curve or line of beauty recurring so often adds to its rhythmic, graceful, fine-art qualities.

To make it, hold the paper straight with the desk, let the holder point toward the elbow, and use a flexible pen such as the Zanerian Fine Writer.

Practice upon the principles at the bottom of the plate, next upon the small letters, then upon the capitals, and last the figures, as they are the most difficult.

Use a steady, sure, combined movement, aiming to secure a graceful increasing and diminishing shade with the heaviest part near the center.

Be patient, observant, critical, and persevering, and a successful style of lettering is yours.

Eclectic Text.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOSTPQR
STUVWXYZ & 1234567890. VWX

ECLECTIC TEXT

This is a composite alphabet, having been made up of the principles of a number of standard forms. Study carefully the proportion and shape of letters, as well as the spacing in and between letters.

Use a broad-pointed pen, F. Soenneker is best, and hold the pen more nearly vertical than in writing. Keep the edge of the point at an angle of forty-five degrees throughout the work.

Dip ink sparingly, carefully, and frequently. Watch spacing. Use a pencil head and base line for the small letters, which may be erased after lettering is complete. Make the left side of letters first and then the right side. Study carefully the turns at the top and bottom of letters.

Use a slow, firm, sure, combined movement in executing this kind of letters. Speed is not so essential as accuracy. The little finger and right side of palm of hand should rest firmly upon the paper.

Uniformity in height, width, spacing, and thickness of stroke is essential.

Be patient, observant, and careful, and you will win a good hand at lettering.

The Arm Movement Method of Rapid Writing.

Fine Art Penmanship.

A B C D E F G H I J K L
M N O P Q R S T U V W
a b c d e f g h i j k l m
n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0.

Mrs V. U. Sumners

Mr. H. K. Armour

Miss Winnie Young

W. R. Simms

Mr. H. B. Kimmer

W. M. Hunter

FINE ART PENMANSHIP AND HOW TO ACQUIRE IT.

The forms given herewith are the same as given in the preceding pages with slight modifications in construction and quality of line. The forms have been beautified by the addition of shade and an occasional graceful line. And what a big difference a little shade properly made makes in the general appearance! Beauty rather than business seems here to be the dominant factor, hence the term "fine art," as applied.

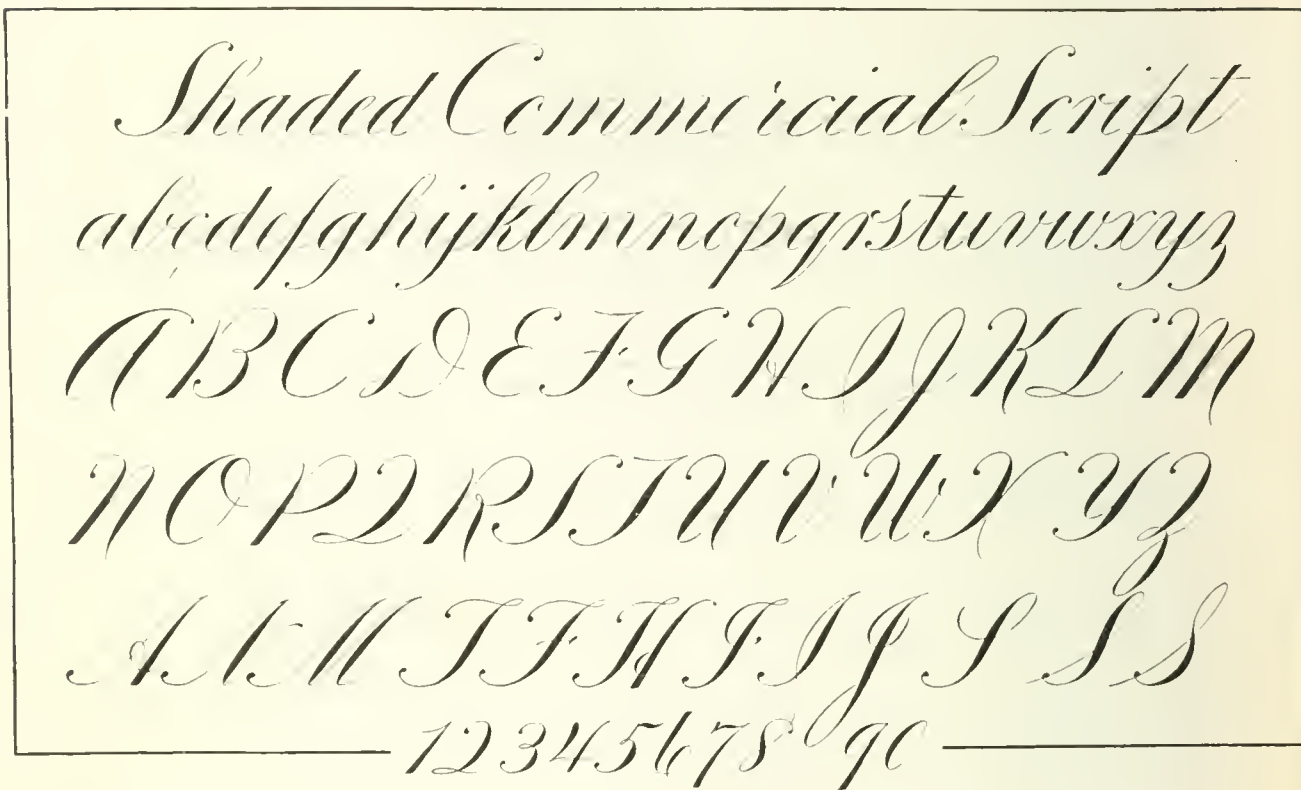
To acquire and execute successfully this perfected and beautified hand, use Arnold's Japan or diluted India ink, fine, flexible pens, good paper, and a properly adjusted oblique penholder.

Use about the same movement as heretofore prescribed, but less speed, especially in the small letters. Raise the pen oftener, and pause longer when it is off the paper, than in the business style. Retouch the t, d, and p, and raise the pen in B, M, N, P, R, and W, also in joining to such letters as a, c, and o. The pen may also be raised in L and Z after making the shade.

How graceful, how accurate, and how beautiful should be your aim, rather than how rapid and legible as in the business.

See how uniformly the capitals have been spaced in the names and combinations. Study effect of light and shade, aiming to have hair lines and shades alternate as often as possible.

The shades on the capitals, indeed the letters themselves, need to be made quite quickly; snapped off as it were. Dash and daintiness are two essentials in this work. Do and dare and you will win.



COMMERCIAL OR COPPER-PLATE SCRIPT.

This is another modification of the style of writing given heretofore in this compendium. The chief change in this style has been brought about by heavily shading the down strokes.

For this kind of writing one needs a fine, flexible pen, an oblique holder, diluted India ink, and firm, high-grade paper.

To execute these strong, smooth, long shades, one needs to go much more slowly than in the previous style, and more finger action is necessary. The little finger should not slip for such work, but should serve as the center of control. In fact, this represents drawing rather than writing, as none of the work is done off-hand, and the pen is raised after every shaded stroke in the small letters. Both sides of the loop in *l*, etc. are made downward, and the up lines in *n*, *m*, etc. are not as slanting as in the ordinary style.

Great care and sureness are the forces which ploddingly produce this hand. It is used in engrossing resolutions, memorials, family records, diplomas, etc., and is quite valuable and comparatively easily acquired.

The Arm Movement Method of Rapid Writing.

A PICTORIAL EPITOMIZED HISTORY OF THE EVOLUTION OF WRITING FROM THE FIFTEENTH CENTURY TO THE PRESENT.

The invention of the printing press, the spread of learning, and the development of commerce all combined to demand something swifter than the Italic and other print-like hands then in vogue. Such writing was "plain as print" but slow and labored in execution.

Style of writing used about the time the printing press was invented, 1450.

About the time Columbus discovered America, the Scribes discovered that by connecting the letters as shown in following round hand, speed could be gained and effort lessened. Such writing was easier in execution than its cessor, and nearly as legible.

Style of writing evolved during fifteen hundred.

The spread of knowledge and commerce following the discovery and colonization of America during the eighteenth century, demanded speedier writing, and the following light line, connective hand sprang into existence. It rapid, but, when carelessly written, somewhat illegible.

Style of writing employed during the eighteenth century.

The New World and the new United States of America began to move more swiftly than any other, and, to keep pace with the events, the Angular hand responded to the new demand. It proved too illegible if written hurriedly and therefore did not come into universal usage.

Style of writing used first half of nineteenth century.

The Arm Movement Method of Rapid Writing.

The progress of events by 1850 were pregnant with freedom, not only freedom for the black man, but for the white man's handwriting, as it was still somewhat labored and slow. The Semi-angular or Spencerian style was created to serve the double standard of beauty and business, which it unquestionably did as well as one servant can serve two masters.

Style of writing evolved about the year 1850

The last decade of the nineteenth century saw the Spencerian merge gradually into a slightly smaller, more slanting and running, as well as somewhat swifter hand. Its long loops were difficult and cumbersome and its angular turns somewhat illegible, but it was a step in advance of its predecessors.

Style of writing taught during the nineties

The teaching of writing to children necessitated something simple and plain. The vertical met that demand, but failed to satisfy or meet the demands of business. It was suited to childhood rather than to commerce, and thereby failed in general usage at the hands of adults.

Style taught in public schools from 1894 to 1904.

Today the world demands writing that is plain, rapid, and easy. It must be easy to learn, easy to write, and easy to read. To be all of these, it must be simple and semi-round as well as semi-slanting. It must also be rapid and capable of being written with the arm movement instead of the fingers. Such is the following:

Style of writing combining the merits of them all

As will be seen by a glance at the foregoing historic styles, whenever the world demanded faster writing the forms were changed to admit of freedom and speed. They did not add more speed to the old hands, but modified the style so as to allow speed to be applied without destroying the form. Just as in sailing the seas. For a while the sails sufficed, but the time came when more sails became burdensome and then they were abandoned and a new ship was invented. So it was on land. The stage coach and relay of horses did for a time, but eventually new coaches and new forces replaced the old. It is the old, old story of "necessity being the mother of invention."

A glance at the various styles and dates demonstrates that there has been progress in the art of writing more and more rapidly. Not more plainly but more speedily. This progress will doubtless continue. Change is the law of growth in the world of art, and writing is no exception to the rule.

Today the world demands plain, rapid writing. The hand combining plainness and ease of execution in the highest degree is the one to adopt and teach. Such is the last one illustrated as nearly as we can now portray it, and such is the work in this manual.

The Arm Movement Method of Rapid Writing.

THE PHYSIOLOGY OF THE ARM

OR THE

STUDY OF THE MACHINERY OF WRITING.

NOTE.—This chapter is intended for professional penmen, and for those who wish to prepare as such. The work is technical and tedious, but imbedded therein are facts which teachers who aspire to or profess to be professionals should know.

THE BONES.

Composition: Animal and Mineral matter. The former predominates in youth; the latter, in old age.

Function: Support to the body as a frame-work, and to serve as levers to produce and increase motion.

THE SHOULDER.

Clavicle—collar bone: Shape of italic s, joins sternum and acromion (highest point) process of the scapula.

Scapula—shoulder blade: Flat, like trowel or spade. Glenoid cavity, socket for humerus, acromion and coracoid (crow's beak) processes.

Function: To move shoulder, and attach muscles thereto.

UPPER ARM.

Humerus: Caput humeri—head. External and internal condyle; Former joins with radius; latter, with ulna.

Function: To move arm in all directions.

FORE-ARM.

Radius: Joins external condyle—rotates against ulna—it pronates or turns palm down, and it supinates or turns back of hand down. Articulates with scaphoid and semi-lunar bones of the wrist—back of thumb.

Ulna: Joins internal condyle—articulates like hinge—rotates against radius at wrist.

Functions: To move elbow like hinge; to turn or twist: the former to eat, the latter to fan.

THE HAND.

Wrist.

Carpal: Eight in number; two rows of four each; upper, scaphoid, semi-lunar, cuneiform, and pisiform; lower, trapezium (major), trapezium (minor), magnum, unciform.

Function; to operate the wrist in all directions.

Palm.

Metacarpal: Five in number (one thumb, four finger).

Function; to move the hand—to partially close it, and to open it.

Fingers.

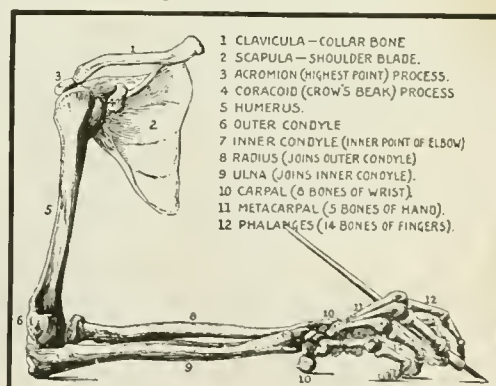
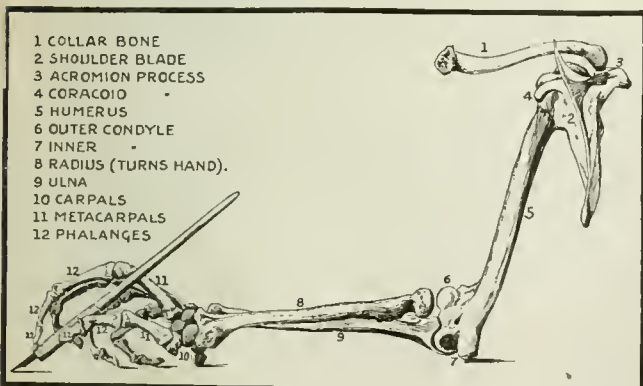
Phalanges: Fourteen in number.

1st phalanges, five in number.

2nd phalanges, five in number.

Last phalanges, four in number.

Function; open and close the hand.



The Arm Movement Method of Rapid Writing.

THE MUSCLES.

SHOULDER.

The muscles are first named. Their head or origin is then described, and their outer extremity, end, or insertion is then located.

Pectoralis major: Broad, flat muscle situated immediately beneath skin of breast.

Origin; clavicle, sternum, and ribs.

Insertion; anterior lip of the bicipital groove of the humerus, about two inches below the head.

Function; draws arm forward across the breast, and rotates it slightly inward.

Latissimus dorsi: Broad, triangular muscle of the back, covering lower part of shoulder blade.

Origin; spinous processes, lower ribs, etc.

Insertion; bottom bicipital groove of humerus, about two inches from head.

Function; draws arm backward and rotates it slightly inward.

The Pectoralis major and Latissimus dorsi are the largest muscles used in writing. They move the fore-arm in and out the sleeve when the arm rests at the elbow. They are the seat of the arm or so-called "muscular" movement, as well as of the whole-arm movement.

Deltoid: The shoulder-cap muscle.

Origin; spinous process of scapula, acromion, and outer third of clavicle.

Insertion; deltoid impression, just above the middle of the outer shaft of humerus.

Function; raises the arm from the side to a horizontal position. This is the seat of whole-arm movement. This muscle suspends the elbow while the pectoralis major and latissimus dorsi muscles propel the arm in writing. Resting the arm on the table relaxes the deltoid muscle.

UPPER ARM.

Biceps brachii: Two-headed muscle in front of humerus.

Origin; by its inner or short head, to the apex of the coracoid process; by its outer or longer head to the upper part of glenoid cavity over head of humerus, descending along bicipital groove. The two unite and form fleshy part.

Insertion; bicipital tuberosity of the radius; also winds about between ulna and radius.

Function; flexes fore-arm and turns or rolls it outward.

Triceps brachii: Three-headed muscle situated back of humerus between shoulder and elbow.

Origin; by its middle or long head, below glenoid cavity; by its outer head to the outer edge of humerus; and by its inner head to inner edge of humerus.

Insertion; olecranon process of ulna at elbow:—crazy bone (stops extending fore-arm).

Function; extends fore-arm.

Brachialis anticus: A broad, flat muscle beneath and on either side of biceps muscle.

Origin; lower half inner humerus and adjacent muscular tissue.

Insertion; coronoid process of ulna which stops bending of fore-arm.

Function; flexes fore-arm in connection with biceps.

Anconeus: Between outer condyle and olecranon.

Origin; external condyle of humerus.

Insertion; outer side olecranon and triangular surface of ulna.



The Arm Movement Method of Rapid Writing.

Function; assist in extending fore-arm. These four muscles cause the fore-arm to act like a hinge at the elbow—like the movement of a hinge; hence hinge or fore-arm movement as applied to writing. It is used in conjunction with the movement of the upper-arm, and shoulder muscles, as well as in conjunction with the finger movement. It is the center of action of the whole arm from fingers to and including shoulder.

ELBOW.

Pronator teres: Inner side of elbow.

Origin; inner condyle of humerus and inner side cororoid process of ulna.

Insertion; middle of outer side of radius.

Function; flexes fore-arm by turning radius on ulna, and assists in flexing elbow.

Anconeus: Aforementioned.

The pronator teres and biceps cause the fore-arm to roll. The former turns fore-arm so wrist is flat.

Supinator longus: Inner and upper edge fore-arm and elbow.

Origin; external condyle and ligament.

Insertion; base styloid process radius at wrist.

Function; flexes fore-arm and supinator of hand and fore-arm.

FORE-ARM AND HAND FLEXORS.

Flexor carpi radialis: Middle of inner side of fore-arm.

Origin; inner condyle of humerus.

Insertion; metacarpal bone of fore-finger.

Function; flexes hand in wrist and assists pronation of hand.

Flexor carpi ulnaris: Under side of fore-arm.

Origin; inner condyle; inner side olecranon; and upper two thirds outer side ulna.

Insertion; pisiform bone—base of little finger.

Function; flexes wrist and pulls hand inward.

Palmaris longus: Center wrist and fore-arm.

Origin; inner condyle humerus.

Insertion; palmar fascia—middle of wrist.

Function; flexes entire hand as a whole.

Flexor pollicis longus: Upper—inner side of fore-arm, back of thumb.

Origin; upper two-thirds of radius and adjacent ligament.

Insertion; base last phalanx of thumb.

Function; flexes entire thumb.

FORE-ARM AND HAND EXTENSORS.

Extensor carpi radialis longus: Outer side elbow.

Origin; outer condyle, humerus and ligament.

Insertion; base second metacarpal bone.

Function; extends hand and adducts it on thumb side.

Extensor carpi radialis brevis: Upper edge fore-arm.

Origin; outer condyle and fascia of elbow.

Insertion; base third metacarpal bone.

Function; extends hand.

Extensor carpi ulnaris: Outer side fore-arm.

Origin; external condyle humerus and fascia.

Insertion; base fifth metacarpal bone.

Function; extends hand and adducts it on little finger side.

Adductor pollicis longus: Draws thumb from finger.

Extensor pollicis brevis: Extends first phalanx.

Extensor pollicis longus: Extends last phalanx.

Origin; middle ulna and radius.

Insertion; metacarpal, first and last phalanx of thumb.

HAND AND FINGER FLEXORS.

Lumbricales: Four muscles in palm of hand.

Origin; radial side tendons of extensor digitorum communis.

Insertion; first phalanges.

Function; flexes first phalanges all fingers.

Flexor pollicis brevis: Ball of thumb.

Origin; trapezium and trapezoid bones, and annular ligament.

Insertion; base first phalanx thumb.

Function; flexes the thumb.

EXTENSORS.

Extensor digitorum communis: Back of fore-arm.

Origin; external condyle humerus, etc.

Insertion; back and base second and third phalanges of the four fingers.

Function; extends all phalanges of fingers.

The Arm Movement Method of Rapid Writing.

APPLIED PHYSIOLOGY.

A Knowledge of bones and muscles is of value to the penman and teacher, inasmuch as it enables them to weigh, measure, and determine effort in learning and in doing.

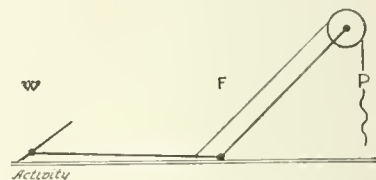
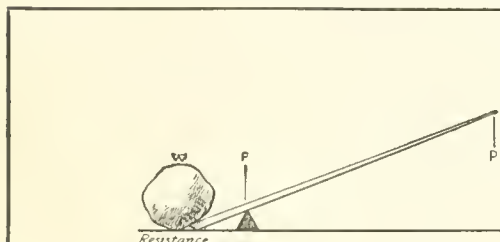
The Attachment of muscles to bones is of such character as to multiply motion many times, thereby reducing muscular activity to the minimum.

The principle of animal mechanics is thus disclosed and compared with pure mechanics. The lever seems to be the basic principle of this activity, and comparison with its three divisions, the power, the fulcrum and the weight seem appropriate here.

hand. The longer the lever, the more uncontrollable, and the larger the muscle, the more unmanageable, as concerns the execution of small forms.

Arm Movement in writing is therefore more difficult to control than finger movement, because the levers are longer and the muscles larger. Finger movement is more tiring than arm movement, because the levers are shorter and the muscles smaller.

The Functions of the arm muscles and levers in writing are to create sufficient quantity of motion to make it easy to propel the pen, and of the hand and



The Power is represented by the attachment of the muscle at its head or origin by means of tendons to bones, ligaments, or other muscles, and by its contracting qualities.

The Fulcrum is represented by the joints, because they serve as the center of activity. The muscle being inserted into the bone near the fulcrum, as is customary, the resultant motion produced at the extremity of the lever is much greater than at the fulcrum.

The Weight is represented by the hand in writing and by the pen which it holds and wields. The weight in this class of levers is much lighter than the power, but motion is much greater in volume.

The Object in animal mechanics is similar to the crane in principle of leverage—to multiply motion rather than to multiply power, as in the common lever. Strength in the form of large, strong muscles is utilized to produce a vast number of small, rapid motions.

Skill is the result of this saving of effort on the one hand and multiplication of motion on the other

fingers to secure quality, and control to make it easy to manage.

Motion in writing, and in similar arts, is multiplied a conservative average of about eight times. is to say, if the muscle producing moves one inch the extremity of member acted upon would move eight inches. Or to reverse the problem (for it is a poor rule that will not work both ways), if a letter were made one inch high, the muscular contraction or expansion would be but about one eighth as great.

The ratio between muscular contraction on the inside and resulting outward motion varies with the members employed and art performed. Thus the levers of the fingers being comparatively short, they must act relatively more than the levers of the arm. As much more as they are shorter. Or to reverse the proposition again, the levers of the arm being longer than those of the fingers, and farther removed from the pen, will, in producing a given form, move or act as much less than the fingers as they are longer.

The Arm Movement Method of Rapid Writing.

Nature thus economizes effort by using strength to secure activity. By a comparatively small muscular contraction a large outward movement is produced. It is thereby an exchange of strength for volume. I presume that when we actually travel over eight miles of space with our feet, we travel but one mile in muscular contraction.

wever, is of a two-fold nature—it is put forth to **create** motion and it is put forth to **control** motion. Some arts require more effort to create while other arts require more effort to control. Large arts, such as walking, chopping, sweeping, sawing, pounding, etc., require more creative than controlling effort. This is due to the fact that much strength as well as much motion is demanded, both of a quantitative character; the maximum of strength and activity. Small arts, such as writing, watch-making, engraving, embroidery, etc., require more controlling than creat ng effort. This is due to the fact that quality of motion is demanded rather than quantity. The effort is expended in managing, in limiting, and in reducing activity.

The Art of Writing being one of our smallest and swiftest arts, is consequently one of the most difficult to acquire and perform. To secure speed, the arm rather than the fingers must be employed, and to secure legibility, either the fingers must assist, or the muscles of the arm be trained to act minutely and orderly enough to produce good writing as well as rapid writing. The latter method, if reduced to a working basis, reduces effort to the minimum. Few, however, seem capable of thus writing, as the skill is of such a high order because of the long levers and the small forms, that the training is too taxing and extended to admit of the necessary time and energy on the part of the average citizen who does not aspire to become a professional penman. The former method, the co-operation of the fingers with the arm to secure form seems the one most in accord with nature, and consequently the one most commonly employed.

Finger Movement is comparatively easy to acquire because the levers are relatively short and the power close to the weight—the contraction near the pen. This refers to slow writing rather than to rapid writing, as the latter is difficult to acquire, no matter whether the fingers or the arm are employed. Finger-movement writing may be said to be tiring; arm-movement writing, difficult.

Arm Movement is relatively difficult to acquire because the levers are comparatively long and the power far removed from the weight—the contraction of muscle (the source of motion) somewhat distant from the pen. The management of the pen thereby becomes greater than the movement or propulsion of the same. The reason becomes apparent when you endeavor to write on the blackboard with the crayon attached to the end of a yard-stick, or when you attempt to write with pen or pencil by holding it four or five inches from the point.

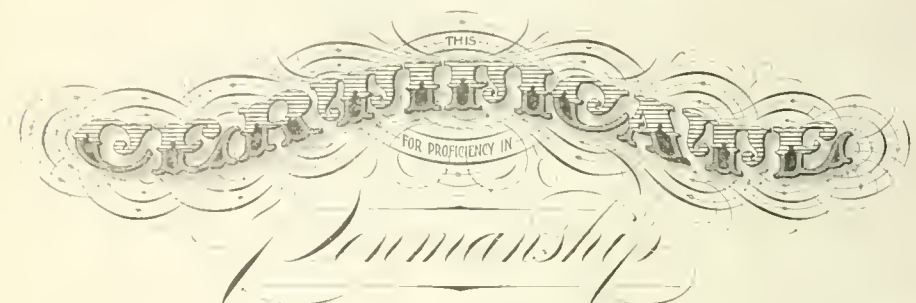
Combined Movement or co-operation seems most rational, logical, and natural inasmuch as the larger members may serve in the larger forms and the smaller members in the smaller forms. Then, too, the fingers can assist the arm in those forms it fails to perform advantageously, while the arm in return can assist the fingers in those letters they fail to produce easily or quickly enough.

The Fingers are so constructed as to contract more easily and powerfully than they extend. Their chief function is to grip and not to open and close—to hold the implement while the arm performs the labor. This, also, explains why finger movement is more tiring than arm movement.

The Elbow is the center of activity for nearly all performances of the hand and arm. It being midway between the **Land** (the smallest) and the shoulder (the largest), it is therefore a happy medium or golden mean between the two extremes, acting, as it does at all times, in conjunction with one or the other, and usually with both. The fingers act forward and backward, outward and inward on a line with the fore-arm. The movement emanating from the shoulder acts in the same direction as the fingers, driving the fore-arm in and out the sleeve. The elbow acts, not in the same direction, but in opposition to the two former. It therefore co-operates with both, and without which neither the fingers nor the upper arm could write at all freely or well. A stiff elbow would be a serious barrier to good writing.

The Logical Conclusion is that arm movement is necessary for rapid writing, as well as for graceful, professional writing. The function of the fingers is to hold rather than to propel the pen—to assist in minor details rather than to create motion.

The Aim Movement Method of Rapid Writing.



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The Aim Movement Method of Rapid Writing.

Given at Columbus, Ohio, this 10th day of June, 1904

C. Zaner

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